

Beginning to lay the groundwork
Marriage activists convene summit to
discuss strategy for likely initiative fight.
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Serving East Bay youth
Oakland's SMAAC offers
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Social butterfly
B.A.R. debuts 'On the
Town' with Donna Sachet.
see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

KDFC targeted by angry gay listeners

by Zak Szymanski

News that a San Francisco classical radio station rejected an advertisement from a gay dating service has sparked community members into action, and many are writing letters, posting online announcements, and in some cases, pursuing formal complaints.

102.1 KDFC-FM – a local station operated by the Utah-based Mormon-owned Bonneville International Corporation – allegedly refused to run an advertisement from the gay dating service 8 Guys Out when the business first began expanding to the West Coast last October. The station does run advertising from a similar heterosexual dating service, Table for Six. Both businesses offer restaurant dinners for groups of people who are interested in expanding their social networks and ultimately, finding romance.

Bill Lueth, KDFC manager of operations and programming, told the *Bay Area Reporter* that the situation has been blown out of proportion, and that the local station both values and works closely with the gay community.

"We couldn't come to business terms with the ad for a variety of reasons, but that happens all the time, every month, with all different kinds of advertisers," said Lueth, who added that because there may be some pending legal action, he could not discuss the specifics of the decision not to run the ad.

Lueth also took issue with reports of a leaked e-mail from KDFC that cited station concerns over "offending core listeners" with gay material.

"We don't know where that came from or who made that up," he said, pointing out that the station has openly gay announcers, has partnered with many arts and HIV/AIDS organizations, and regularly plays and celebrates openly gay composers.

Nevertheless, news of the ad's rejection slowly trickled through the community, and in recent weeks, the *San Francisco Chronicle*, *Frontiers*

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Jocelyn Fenyn, left, and Robin Koocher, founders of 8 Guys Out



The Rt. Rev. V. Gene Robinson, Episcopal bishop of New Hampshire, speaks at a reception Monday for the Center for Lesbian and Gay Studies at the Pacific School of Religion

Gay bishop visits Bay Area

by Matthew S. Bajko

During the 18 months since V. Gene Robinson became the first openly gay and partnered bishop in the Episcopal Church, he has been inundated by worldwide attention, received numerous death threats, and faced charges that his consecration as bishop of the Episcopal Diocese of New Hampshire would lead to a schism within the Anglican Communion.

Yet the worst day for Robinson and his family was what he refers to as Black Monday. On August 4, 2003, charges of sexual misconduct and a claim that Robinson was involved in a Web site that ultimately linked to an adult-content site were brought forth as the church's House of Bishops met to vote on giving their consent to his election as bishop.

The charges ultimately proved to be false, but for 16 hours Robinson and his family remained sequestered in a hotel room whose location was kept secret. Unnerved by the allegations, Robinson could not speak to his parents and had a colleague call them to report the claims were baseless and that their son would be cleared of the charges. As he watched his name attached to the words "sexual misconduct" scroll across CNN's news ticker on the bottom of a television screen, he grasped to find his faith.

In what has now become his mantra, he found it in a piece of calligraphy an assistant discovered on the convention floor. Written on the paper was "Sometimes God calms the storm and sometimes God lets the storm rage and calms his child."

"Where I try to live is in the calm of the storm," said Robinson.

Robinson recounted that story this week while in the Bay Area for the 104th annual Earl Lectures and Pastoral Conference at the Pacific School of Religion on the University of California, Berkeley campus. The bishop also was a featured guest at a fundraiser in San Francisco Monday night for the school's Center for Lesbian and Gay Studies.

Mary Tolbert, the center's executive director, said, "The uncommon grace with which he has handled himself in the midst of this controversy offers a model for all of us as we seek to build communities of both justice and reconciliation."

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'Homoboy' serves as latest crusader in fight against HIV

by Matthew S. Bajko

Shirtless, the young black man is decked out in baggy jeans and a beanie cap, grabbing his crotch. Around his neck hangs his bling; a plastic necklace fashioned to resemble diamonds that spells out his moniker "homoboy." His message: don't be a bitch – use a condom.

Just who or what is a homoboy? He is the latest effort by San Francisco health officials to convince, in this case young gay men of color, to protect themselves from HIV and other sexually transmitted diseases by wearing a rubber during sex. A bitch – a word bandied about within hip-hop culture that can mean anything from a prostitute to a prisoner's submissive sexual partner – in this case refers to a man who engages in unsafe sex.

"If you are weak, submissive then you are the bitch. You do whatever you are told to do kind of thing. We are saying don't put yourself in that position, be strong and take care of yourself, take responsibility," said Les Pappas, whose agency Better World Advertising created and designed the campaign for the Department of Public Health. "If you have

your shit together then you are going to do the right thing. You are going to be smart about sex and use a condom. If you are a mess and don't care then you are going to be a bitch and not stand up for yourself and demand a condom be used."

The provocative new campaign began surreptitiously this month with ads in local gay papers showing only a young man's chest and the homoboy necklace. The full campaign hit the streets this week, with the pasting of posters around the city's gay neighborhoods, the launch of the homoboy.org Web site, and Castro stores handing out free homoboy bling.

"It's sort of a real street oriented thing and also word of mouth," Pappas said of the campaign's guerrilla marketing tactics.

While black men have been featured in past HIV prevention campaigns funded by the city, the new initiative is the first to be specifically targeted to young men of color and appropriate their cultural references into the campaigns' message and imagery. It also prominently features a young transsexual woman in the ad and on the Web site.


To those who do HIV prevention work within the black community, the ad

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The new "Homoboy" campaign kicks off this week.

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New and returning commissioners Gustavo Serina, Roma Guy, and Pat Norman with Supervisor Bevan Dufty.



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LGBTs appointed to city commissions

by Zak Szymanski

Several openly LGBT people have been appointed or re-appointed by Mayor Gavin Newsom to city commissions. The announcement of the mayoral appointees was made on Friday, January 21 and includes Gustavo Serina, to the Aging and Adult Services Commission; Roma Guy, to the Health Commission; and Pat Norman, to the Human Rights Commission. All three openly LGBT commissioners have a history of activism and advocacy within their communities.

The three were sworn in Friday afternoon, along with other mayoral appointees.

Serina is a past president and current committee chair of the Eureka Valley Promotional Association, the oldest neighborhood organization in San Francisco. While there, he has overseen and sponsored many community efforts, including the creation of Pink Triangle Park and Memorial, the first free standing sculpture in the country to honor LGBT victims of the Nazi regime.

The Department of Aging and Adult Services helps older and impaired adults to live self-sufficiently and safely within their communities by offering comprehensive social, mental health, and long term care services.

"I'm interested in the position and the commission because aging is something we all have to face. The only alternative is dying young or prematurely," Serina told the *Bay Area Reporter*. "I'm particularly interested in addressing the

issues facing the LGBT population as we grow older."

The San Francisco Health Commission is the governing body of the Department of Public Health. It is responsible for monitoring and regulating emergency medical services and all issues related to the lives and health of San Franciscans.

As a returning member of the commission, Guy serves as its vice president and on several committees. She is the director of the Bay Area Homelessness Program and a lecturer in the Department of Health Education at San Francisco State University. A lifelong community activist for women, she is a founding member of the San Francisco Women's Building and the Women's Foundation. She was a member of the Mayor's Homeless Task Force that developed the Continuum of Care program known as Plan A.

San Francisco's Human Rights Commission advocates for, protects, and promotes human rights. The re-appointment of Norman means three openly LGBT people serve on the commission; she is joined by her fellow current LGBT commissioners Cecilia Chung, a transgender woman, and Yoel Kahn, an openly gay man and rabbi.

The Human Rights Commission enforces San Francisco's nondiscrimination laws in employment and public accommodations, including the landmark equal benefits ordinance, which requires that city contractors provide domestic partner benefits equal to those offered to employees' spouses.

Norman, a lifelong community

activist whose human rights work began in high school as a chair of the Brooklyn Junior NAACP, was also a founder of the Lesbian Mothers Union in 1971, which addressed child custody issues for gay women. She has worked with DPH as the first openly gay person hired to serve the lesbian and gay community. She also serves on several volunteer boards of directors throughout the Bay Area. Norman formerly served on the police and fire commissions.

Norman said she is excited to continue her work and is particularly proud of the commission's recent position paper in favor of equal rights for intersex people. Issues she also plans to address are same-sex marriage, and how best to serve the needs of women and minority communities in the wake of the repeal of Proposition 209.

"We'll definitely be looking at our structure, and how best to serve the needs of all people," she said. "I'm very excited. I love working with the people on the commission, as well as the staff people, who are just outstanding." ▼

Correction

Due to incorrect information provided by Q Television Network, an article about the channel in the January 13 issue misstated the network's availability ["Gay cable channel Q TV gets set to expand"]. The channel is no longer being provided free and unscrambled by RCN to its subscribers, and in fact, it now costs \$7.95 a month.



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Street fairs await possible fee hikes

by Zak Szymanski

Organizers of some of San Francisco's most popular outdoor events are concerned about a recent order from Mayor Gavin Newsom's office that has directed the city's Department of Parking and Traffic not to hear any permit requests for street fairs until further notice.

DPT's Interdepartmental Staff Committee on Traffic and Transportation - which is responsible for parking and traffic changes including temporary street closures for special events - received word from Newsom's office two weeks ago "to put on hold street fair applications," according to Cindy Shamban, DPT's special events coordinator, because city officials may be making changes to the fees for such events.

"They are contemplating making changes to the fee structures so they've asked us to hold street fair applications until they figure out what to do," said Shamban, adding that only street fairs, and not other events requiring street closures, are affected.

DPT has no information about when the hold may be lifted, and Newsom's office did not return phone calls by press time.

Aides from Board of Supervisors President Aaron Peskin's office said that the supervisor was aware of the street fair fee discus-



Castro Street Fair's Steve Gaynes

sion but that his office did not have the authority to resolve the issue.

"The mayor's office is exploring a number of revenue options, and fees across the board are being discussed," said David Owen, an aide to Peskin. "To the extent that we are discussing the budget and debt consolidations, we are involved in these conversations, but we do not have the power to issue an order like that."

What supervisors may be able to do is provide some communication and representation during the street fair fee discussion. That's what Steve Gaynes, board president of the Castro Street Fair, is hoping for; his organization

contacted Supervisor Bevan Dufty for assistance as soon as its members were informed that their application was on hold. Gaynes said he is concerned about a couple of issues, including the timeline of the street fair fee discussions. This is the usual time of year that the Castro Street Fair applies for its permit, he said, and without knowing when the group's application will be approved, the fair cannot move forward with many of its plans for its usual October event.

"We called Supervisor Bevan Dufty and asked for his help in including us in the conversation with the mayor's office. We don't know when those talks are going to happen. But it's got to be soon as far as we're concerned, because we need to know what the new fees are going to be so we know what to charge for booths and how to cover our costs," said Gaynes, who also expressed concern that the potential fee hike would be too high.

"It is possible if they do a major rate increase that it could cancel the Castro Street Fair and put us out of business," he said. "I don't know if they want to do that, but that's why we are urging the mayor's office to allow us a place in that conversation."

Raising the fees for street fairs could be penny-wise and pound foolish, considering that many of

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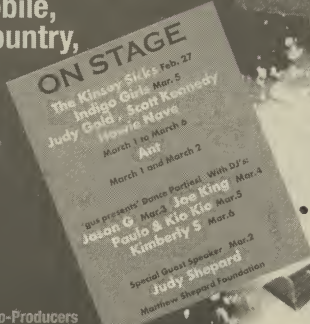
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Marriage celebration Friday

compiled by Cynthia Laird

A coalition of groups supporting marriage equality will host a celebration and chocolate reception Friday, January 28 at 7 p.m. at the Unitarian Universalist Church of Berkeley, 1 Lawson Road in nearby Kensington.

Featured speakers include Kate Kendell, executive director of the National Center for Lesbian Rights; Molly McKay and Davina Kotulski from Equality California; and Sonya Sukalski from the Unitarian Universalist California Legislative Ministry. The church's choir and the Thirst and Howl Men's Chorus will perform. A short documentary, *The Right to Marry; Our Right to Love* by Ann P. Meredith, will be shown.

Additionally, couples who married in San Francisco last year or had appointments to get married will be on hand.

The group will make 1,138 Valentines to send to legislators in Sacramento, one Valentine for each of the federal rights granted to heterosexual married couples.

For more information, call Desiree Buford at NCLR, (415) 392-6257, ext. 311.

AHA benefit

The AIDS Housing Alliance/SF will celebrate its first anniversary at a special "rent party" performance of local activist Tommi Avicoli Mecca's critically acclaimed one-man show *Italian. Queer. Dangerous.* Friday, January 28 at 8 p.m. at the Jon Sims Center, 1519 Mission Street, at 11th in San Francisco. Tickets are \$5-\$10, with no one turned away.

All proceeds from the performance will benefit the all-volunteer housing group, which has provided free housing counseling and apartment referrals for hundreds of people living with HIV/AIDS.

Alliance founder Brian Basinger said the group's goal is to raise \$1,000 at the event, which would help pay expenses for two months.

Seating is limited and reservations can be made by calling (415) 554-0402. If the event sells out, a second show at 10 p.m. will be added.

Hep c workshop

It's a new year and that means a new round of free workshops on hepatitis C care presented by Quan Yin Healing Arts Center. The next morning session takes place Saturday, January 29 at the group's office, 455 Valencia Street

in San Francisco. Misha Cohen, OMB, L.Ac., will present the workshop, which will focus on the optimum support protocol for Interferon treatment.

The session starts with a light breakfast at 9:30 a.m. and will end with a mini-Qigong class at noon, taught by Laura Bresler.

People living with hepatitis C as well as their partners, family members, and service providers are welcome to attend the class.

For more information, call or e-mail education coordinator Yukihiro Ippei Yasuda at (415) 861-4964 or qyha@aol.com.

SF vigil for tsunami victims

An interfaith vigil to commemorate individuals and communities impacted by the devastating December 26 earthquake and tsunami will take place Tuesday, February 1 from 5:30 to 6:30 p.m. on the steps of San Francisco City Hall. The event is free and open to people of all faiths.

In the aftermath of the disaster, residents of the Bay Area who have lost family members, friends, and colleagues in the countries directly affected, as well as other residents affected by the tragedy, will come together to honor this tremendous loss and struggle — both for people so far away and locally — and to create space and time to grieve, connect, and to heal.

The Interfaith Council will lead the vigil and invite representatives of different faiths to pray and chant during the service. The vigil is co-organized by the Asian and Pacific Islander American Health Forum and the Asian and Pacific Islander Wellness Center and local elected officials.

For more information, call Cecilia Chung at (415) 568-3306 or e-mail cchung@apiahf.org.

Fat Tuesday club crawl

In the tradition of the famous krewes of New Orleans (charitable organizations that started in 1857) San Franciscan Gary Virginia last year started Krewe de Kinque. This year, Krewe de Kinque will host a bar crawl benefit on Fat Tuesday, February 8 in celebration of Mardi Gras. This Bal Masque will be a "traveling tableaux" aboard a motorized cable car with costumed revelers celebrating the theme "Clang, Clang, Bang" as they host benefit shows at Marlena's, Trax, Daddy's, and the Edge.

A limited number of tickets are available to the public to join the decorated "float," wherein libations, shrimp cocktails, music, and shenanigans will be offered at \$30 per person. The three-hour tour will board at 7:30 p.m. at

Harvey's and end at the Edge, 4149 18th Street, where there will be bead-tossing and raffles.

Noted Krewe members Empress Donna Sachet and Ms. Golden State Gay Rodeo 2002 Deana Dawn are just two of the featured entertainers.

Virginia said that the first cable car has sold out and he's working on filling a second car.

The event benefits the Positive Resource Center and the AIDS/Breast Cancer Emergency Funds.

On Sunday, February 6, there will be a Cajun/Creole cook-off from 4 to 7 p.m. at the Edge benefiting Pets Are Wonderful Support. Guests are invited to submit their favorite Southern dish by 5 p.m. for judging, after which bar patrons may sample the food for a small donation.

For the Mardi Gras tickets, call Virginia at (415) 626-5004 or e-mail MrSFL96@aol.com. Checks may be made payable to the Positive Resource Center or AEF/BCEF and mailed to 156 Hancock Street #4, San Francisco, CA 94114. For more information, visit www.sfinque.com.

Tsunami benefit next week

Numerous LGBT activists have joined together to host "Queer Cares — Turning the Tide" a benefit for tsunami relief that takes place Saturday, February 5 beginning at 8 p.m. at Terra, 511 Harrison Street in San Francisco. Tickets are \$10 and 100 percent of the money received will go to Rainbow World Fund and its partner, CARE International.

The evening starts with a cabaret show, a silent auction, art show, and music by Liam Shy and DJ Pussup.

At 10 p.m. and continuing into Sunday morning, the dance floor opens for a night of dancing by San Francisco's best, John LePage, David Harness, Matthew Baker, Nikita, and DJ Alexander.

New OutSpoken episode

OutSpoken, the new LGBT cable television show on Comcast cable channel 11, airs its third episode this week. While the episode premiered Tuesday, January 25, encore broadcasts are scheduled for Saturday, January 29 at 7 p.m. and Sunday, January 30 at 8 p.m.

Features include a report on the GLBT Historical Society and the upcoming Academy of Friends gala. Supervisor Bevan Duffy will discuss the challenges of bringing LGBT senior housing to San Francisco, and New Leaf's Outreach to Elders program will be profiled. To cap it off, out gay city resident Rick Dinianian, 55, *Playgirl's* Mr. June 2004, tells viewers what it's like to pose naked and how it feels to be a middle-aged poster boy. ▼

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Pro-choicers confront anti-abortion march

by Liz Highleyman

Members of the LGBT community were well represented among the thousands of pro-choice activists who came out to confront a like number of anti-abortion demonstrators on Saturday, January 22. The Walk for Life West Coast brought demonstrators from around the region to San Francisco on the 32nd anniversary of the Supreme Court's *Roe v. Wade* decision legalizing abortion.

Estimates of numbers provided by police and the respective organizers varied widely, but each side appeared to have a turnout of 3,000 to 6,000 people.

Earlier this month, on January 11, the San Francisco Board of Supervisors adopted a resolution put forward by Supervisor Tom Ammiano declaring January 22 "Stand Up for Choice Day." Berkeley and Oakland also recently passed resolutions in support of reproductive rights.

"The claim of 'pro-life' is as believable as that of 'pro-family,'" District 8 Supervisor Bevan Dufty told the *Bay Area Reporter*. "They purport to care so much about life, but do so little for children, just as they purport to care so much about families, but are so hostile to ours."

Last year the city joined a lawsuit filed by Planned Parenthood



Pro-choice marchers included Supervisor Tom Ammiano, left, and District Attorney Kamala Harris, center.

challenging a November 2003 congressional ban on so-called partial-birth abortions. In June 2004, U.S. District Judge Phyllis Hamilton struck down the law because it did not include an exception for late-term abortions to protect a pregnant woman's health. Outgoing Attorney General John Ashcroft appealed the decisions to the 9th Circuit U.S. Court of Appeals in December.

On Saturday, a spirited pro-choice crowd gathered at 10 a.m. at Powell and Market streets, where they heard speakers including Ammiano, District Attorney Kamala Harris, Assemblyman Mark Leno (D-San Francisco), and represen-

tatives from Planned Parenthood and NARAL Pro-Choice California. Mayor Gavin Newsom and Supervisors Chris Daly and Ross Mirkarimi also came out to support the pro-choice cause.

"Thirty-two years after the *Roe v. Wade* decision, we have an anti-choice president and an anti-choice majority in both houses of Congress," said Ammiano. "The anti-choice climate in our nation's capital has emboldened the minority of anti-choice Americans to a point where they think they can come to our fair city and demonstrate against basic human rights."

The anti-abortion demonstra-

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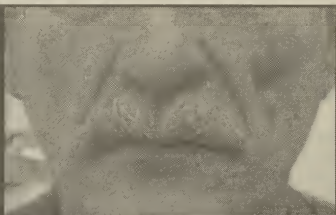
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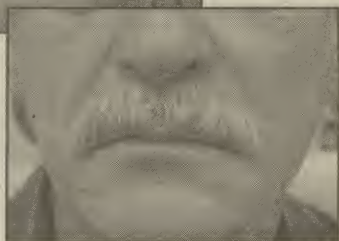
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Bob Ross (Founder, 1971 - 2003)

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Cynthia Laird

ARTS EDITOR

Roberto Friedman

POLITICAL EDITOR

Wayne Friday

ASSISTANT EDITORS

Matthew S. Bajko
Mark Mardon
Zak Szymanski

CONTRIBUTING WRITERS

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Phillip Campbell • Dale Carpenter
Aaron J. Cohen • Kevin Davis • Richard Dodds
Tyson Gillifilan • Glen Hoffman • Liz Highleyman
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ART DIRECTION & LAYOUT

Adrian Roberts

AD PRODUCTION & DESIGN

Sean Greene

PHOTOGRAPHERS

Jane Philomen Cleland
Darlene/PhotoGraphics
Marc Geller
Rick Gerharter
Bill Wilson

ILLUSTRATORS & CARTOONISTS

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Christine Smith

GENERAL MANAGER

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NATIONAL ADVERTISING

REPRESENTATIVE

Rivendell Media
212.242.6863

LEGAL COUNSEL

Paul H. Melbstad

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National Gay Newspaper Guild



Bay Area Reporter

395-Ninth Street
San Francisco, CA 94103
415.861.5019 • 415.861.7230
http://www.ebar.com

News Editor • barpaper@aol.com

Arts Editor • bararts@aol.com

Advertising • baradv@aol.com

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OPEN FORUM

Big baby Daly

There he goes again. San Francisco Supervisor Chris Daly lost his temper and hurled profanities at fellow Supervisor Jake McGoldrick during Tuesday's board meeting, prompting board President Aaron Peskin to call for a 15-minute recess and once again renewing calls for the board to adopt some sort of rules of conduct. Last year the board, under former President Matt Gonzalez, came close to censuring Daly for allegedly intimidating Supervisor Michela Alioto-Pier, among other reported transgressions. Tuesday's latest public outburst does nothing to enhance Daly's stature and only reveals his immaturity (although McGoldrick, it should be pointed out, doesn't win any prizes for civility either).

Daly was angry that McGoldrick had changed his mind and voted against the supervisor's misguided call to send \$100,000 to tsunami-stricken countries (reduced from \$1 million). This effort to aid tsunami survivors, while laudable, was ill-timed in that the city had just laid off hundreds of workers and cut services because of the budget deficit. Additionally, as Mayor Gavin Newsom noted last week when discussing the proposal, city residents, the business community, and people throughout the Bay Area have been extremely generous in financial donations to various relief agencies. Nevertheless, Daly was incensed at McGoldrick's move and called him an idiot, according to a report in the *San Francisco Chronicle*. "How come you gotta act like a baby?" McGoldrick replied. "How come you're two-faced? I'm a baby because you're two-faced," Daly shot back. The comments degenerated from there, with McGoldrick saying, "You know where you can kiss, don't you Chris?" Then came the clincher, when Daly said, "Yeah. I'll kiss your ass. Right after I kick it."

We've got news for Daly: this is not the first time a board member has reneged on a pledge to vote a particular way on an issue. While it doesn't happen often, it has happened before, and to our knowledge has never resulted in the public display of bullying schoolyard behavior that Daly exhibited.

Daly's behavior is nothing new. During his tenure on the board, police have investigated him for allegedly threatening the job of an officer who arrested him at a protest. He famously went after former Mayor Willie Brown, telling him he was "full of shit." Prompting the move to censure him last year, he told the audience at a November 8 committee meeting to "fuck off" and walked out, causing the meeting to be suspended for lack of quorum.

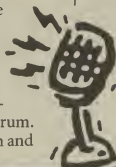
Politics in San Francisco is rough and tumble, and often passionate. But Daly's latest move (and his pattern of verbal abuse) crosses the line of civil discourse and courtesy.

Daly has spearheaded many good legislative proposals, and has many ardent supporters among those working in social services, public housing, and homeless services.

His Tenderloin District is beginning to get the attention and resources it deserves, and by and large he is a good fit for his district. While cursing at lawmakers may be a tactic of activists and demonstrators, it has no place in the halls of government, especially among elected officials.

Board President Peskin was exasperated at Tuesday's turn of events, and who could blame him? He has just taken over the post and already must deal with Daly's latest outburst. "I don't need this," Peskin said at one point during the brouhaha, according to the *Chronicle*.

The people of San Francisco don't need it either. Daly recently suggested that he planned to change his behavior; after Tuesday's incident, it's obvious that hasn't happened. Some anger management counseling is in order for the supervisor and the sooner he gets it, the better. ▼



Editorial



THE NIGHTMARE THAT WAKES DR. JAMES DOBSON EVERY NIGHT.

Fostering safety in cyberspace

by Stephan Adelson

Wherever there are large groups of gay men gathered there are a few things that are virtually guaranteed: talk of movies, domestic situations, real estate, and sex. For those in the community (where talk of sex is less attractive than the act of sex itself), there is also the unfortunate possibility of STDs and HIV.

I have been informed that there is an increase in syphilis among the members of Manhunt.net. This rise in syphilis is the result of large numbers of gay men being gathered together and, in my opinion, the growing disdain for condom use in our community.

Manhunt.net is firmly committed to making a difference in the community we serve. We provide free profiles to over 48 community-based organizations in over 17 states. These profiles are used to conduct online outreach and encourage testing while offering education and support. We offer free advertising space for programs like "Syphilis is on the rise," "Crystal Free and Sexy," and many other important media campaigns such as clinical trials for HIV prevention and treatment. To ensure that members were aware of the increase in Syphilis in their area we recently sent a letter to all members in San Francisco to inform them of the current outbreak and encourage them to get tested.

Manhunt has helped to foster a program of partner notification, (a program that lets men know when they may have been exposed to an STD through another member). This program was developed in partnership with the Massachusetts Department of Health and has helped to reduce new cases of early syphilis by almost 50 percent from last year. We have also made several modifications to our site. We now include

the option of listing HIV status in profiles, "no PNP" is listed as something men are "into" and we have added a "Help Center" where members can find the support professionals on the site quickly.

Manhunt.net has accepted the call to facilitate change in our community by encouraging education and fostering honest, open communication and we have done so at our own cost. All programs and services provided on the site are free of charge.

We at Manhunt feel freedom of choice is critical in both our business and our society at large. We support this stance with our daily efforts and our financial resources.

It is sad that others in this industry feel it necessary to charge their standard rates for the little that they do to support our community.

As gay men we have survived generations of discrimination and abuse by a society unwilling to accept our brand of love and affection. We have seen great progress in this generation. This progress is the result of honest, open communication and the exposure of who we truly are as individuals. Our community has been exposed to society at large in ways never before seen. Through Manhunt and other Web sites we are now exposing ourselves (and our society) to each other.

We have seen amazing examples of change as a result of this way of being. Change like the "bug chaser" that learned what living with HIV means. This bug chaser was allowed to clearly express his desire to be infected through his profile. We allowed him to honestly state his intentions through his profile and he was quickly contacted by members that live with HIV and was educated by those who have the experience. It took less than a day for this bug

chaser to change. He changed his screen name, the text of his profile, and, I suspect, his entire outlook on what it means to live with HIV changed as well.

It is our hope that by allowing men to be themselves through their profiles, we as a community of men will be more self-governing and care for each other on a deeper level.

We invited the health care professionals into the conversation that is Manhunt.net over two years ago with the hope that their voices would help facilitate positive change in our community. This hope is being realized in many ways but the ultimate responsibility for change remains with the individual.

No one is exempt from any health issue. As sexually active men we must care for our sexual selves. We must get tested regularly not only for HIV but for STDs.

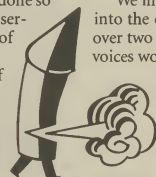
As webmasters in the dating and hookup business, we must include the health care professionals in the conversations on our sites. It is our social duty to facilitate positive change in the communities we serve. We must overcome any fear-based rationalizations to do other wise. We are in a unique position to facilitate change.

We encourage our members to make their choices freely but to take responsibility for whatever they choose.

No amount of money or legislation can shift the ultimate responsibility off the individual. It is not the responsibility of the health department, the government, or the webmasters on the Internet to make sure we get tested and treated; it is our responsibility to care for ourselves and get tested. ▼

Stephan Adelson is the general manager of Manhunt.net.

Guest Opinion



LETTERS

Readers sound off on KDFC

[Editor's note: Last week's editorial denounced the decision by local classical radio station KDFC-FM to refuse advertisements from 8 Guys Out, a gay dinner-date service. We asked that readers write the station and to send us a copy - several did. Below is a selection of letters sent to station manager Bill Lueth.]

I read with shock and dismay about your refusal to allow the broadcast of a paid advertisement by 8 Guys Out, as stated in the current issue of the Bay Area Reporter.

Having been a faithful listener and supporter of KDFC for many years, I have listened to scores (possibly hundreds) of ads for Table for Six (the hetero equivalent of 8 Guys Out) on your broadcasts. Your decision to refuse to allow another group with identical purposes (albeit for gay men) smells like the rankest and most blatant homophobia. That this incidence of bald-faced discrimination should occur in the San Francisco Bay Area, of all places, is even more galling. It makes me wonder what planet (or what part of this planet) you could possibly think you are living on. Your very stupid display of red-state intolerance and bigotry will cost you this lifetime listener to your station.

I do intend to be listening faithfully for this next week, however, but only to make a list of your current advertisers. You can be sure that I will then contact those organizations to assure them that, as long as they advertise on your sorry, bigoted little station, I will make a point of refusing to patronize them. I trust thousands of other fair-minded, soon-to-be-former listeners in the Bay Area, both straight and gay, will do likewise.

Shame on you. You do a grave disservice not only to gay people, but to the entire classical music community in the Bay Area. Biting "the hand that feeds you" will only result in your getting slapped by that hand ... and I hope damned hard.

You've lost a listener and created an activist who will work to encourage your advertisers that it is in their best interests to stop patronizing your nasty little station until you learn something about equality and the negative consequences of blatant discrimination.

Stephen Thewlis

I just read in the Bay Area Reporter that you refuse to carry commercials for 8 Guys Out because it would offend your core listeners. This after you make us suffer through those ghastly "I'm Helena" ads for Midsummer Mozart. You know Bill, you're not in - where was it, North Dakota? - anymore.

Thank God for digital cable's three classical music stations.

Peter Cannon

Dear Mr. Lueth:

As a listener of KDFC for many years I was shocked and could not believe that your advertising personnel decided not to air the gay matchmaking group's ad. I thought I was in Birmingham, Alabama when I learned through the *San Francisco Chronicle* of your homophobic decision.

My understanding is that KDFC thought these ads would offend their "core listeners." Huh? Who do you think your core listeners are? Have you gone down to Davies Symphony Hall lately to check out the crowd, much less the orchestra? I am your audience. The bigots that make the advertising decisions are not your core audience. This injustice must cease - now.

Kenneth Koehn

Mr. Bill Lueth:

Well, Bill, it has come to this. The station that gives us small helpings of Handel, Schubert, Reynaldo Hahn, Benjamin Britten, Samuel Barber, Gian-Carlo Menotti, Marc Blitzstein, Aaron Copland, and Leonard Bernstein (shall I go on?) amid the mattress commercials can't run an innocuous commercial promoting gay dating. I can feel the cold and censorious wind sweeping down from Salt Lake City even as I peck away. I once was part of your "core" audience but long ago gave you up for NPR and Air America. If I want serious music, I resort to the CDs both at home and in the car to hear a work all the way through, just as the composer intended.

Carry on, old chum, and keep shoveling the profits to Bonneville!

Glenn Reid

Hi. I'm a lifelong devotee of classical music, and fre-

next page ►



Mailstrom

BofA story 'thoughtful'

My compliments to Matthew Bajko for his article about the BofA employee survey ["Inclusion of sexual orientation in BofA survey sparks debate," January 20].

I was one of the consultants interviewed by David Lazarus for his *Chronicle* column, and was dismayed by the inflammatory, somewhat paranoid tone of his article and its conclusions, and by the absurd quotes by other consultants and survey providers. Matthew took the time to get a balanced perspective by speaking to gay employee advocates, and the result was a fair and thoughtful article.

Asking demographic questions about race, ethnicity, sexual orientation, gender, ability/disability, and so on, enables survey data to be analyzed as to equal treatment, equal opportunity, and outright discrimination.

Contrary to the comments of other consultants in Lazarus's column, it is neither strange nor inappropriate to ask these questions, so long as they are optional, and employees' anonymity is protected. As a survey designer, I would love to see more organizations care enough about their diverse employee populations to include such questions on their surveys.

Elliott Brown
Elliott Brown & Associates
San Francisco

Consensus needed this time

While it is welcome news that cases of HIV/AIDS in San Francisco have leveled off ["San Francisco HIV cases continue to plateau," January 20]), you erred in reporting that the last HIV consensus estimate in San Francisco was conducted in 2001.

While it is true that a stab was made in 2001 at reaching consensus about the official "best guess" estimate of the number of HIV/AIDS cases, no such estimate ever reached consensus. During two separate meetings convened in 2001 by Mayor Brown that were coordinated by former AIDS Czar Mike Shriver, researchers from UCSF's AIDS Research Institute and various officials from the Department of Public Health met to duke it out. Consensus eluded them, since Shriver reportedly balked at data presented by UCSF's Ellen Goldstein.

As well, an African American contingent of researchers walked out of one of the meetings in protest, outraged that DPH claimed it could not stratify data for the African American community accurately.

Subsequently, a draft report was issued soliciting public comment. When others and I analyzed the veracity of the data and methodologies used, an updat-

ed draft was posted to the Internet for further public comment, but much of the data in various tables were completely stripped out of the revised draft. After months of delay, the unabridged 150-page written report was shelved and never issued; in its place, a crummy 14-page abridged PowerPoint presentation was issued, with the skimpiest of data points, few conclusions, and absent consensus. Shriver then went missing-in-action for two years.

The last time a reputable unabridged report was issued was eight years ago, in 1997. This time around, someone other than the AIDS czar should coordinate this summit.

It's time the CARE Council exert its authority to host this consensus meeting, since it is mandated under the Ryan White CARE Act to determine the scope of the local epidemic. It's imperative an agency other than DPH and UCSF take lead authority to convene the consensus panelists.

Patrick Monette-Shaw
San Francisco

What does 'freedom' mean to you, George Bush?

Does "freedom" mean you can kill as many Iraqis as you want without even counting the bodies?
Does it mean you can torture with impunity?
Does it mean you can execute innocent people on Death Row?

Does it mean you can spend the money I've worked hard to save for Social Security on war and stockbrokers?

Does it mean you can deprive me of healthcare in my old age?

Does it mean you can prohibit me from joining a union? That you can break my strike?

Does it mean you can rule my sexuality illegal and my marriage null and void?

Does it mean you can force me to bear a child I do not want and that I cannot support?

Does it mean you can destroy the Mother Earth that sustains me?

Mow down the trees?

Poison the water, ground, and air?

Shoot nuclear pollution into space?

Does it mean never having to say you're sorry?

These things don't sound like "freedom," Mr. Bush. They sound more like death to me.

Charlie Hinton
San Francisco

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On the move

by Paula Martinac

The week before George W. Bush's second inauguration, 22 national gay rights organizations issued a unity statement, putting forth in clear and almost stirring prose their continuing commitment to working for a wide range of issues to achieve full equality for LGBT people. One of the things that struck me about the joint statement was its dual definition of "movement" – first, as "an organized effort to promote or attain an end," but also as simply "the act of moving." (You can read the full text at www.lambdalegal.org and the Web sites of other national groups.)

That second definition is profound, but it's one we often forget. Indeed, it can be hard for individual gay people – especially those living in hostile states – to see that we're in "the act of moving" toward the attainment of civil rights. Many of us are, in fact, facing brutal attacks from some of the same people who helped Bush win four more years in office. The joint

statement from our national leaders, then, can help us stop and remember that even though the progress of civil rights is maddeningly erratic, it is still progress.

What's confusing, I think, is that the word "movement" implies going forward in a linear fashion, like when you get in your car to go from point A to point B. But when you think about it, driving is often not that direct. You may start off making great time, but then there might be traffic, an accident, or bad weather; you might get a flat; or maybe you hit a detour for roadwork, which sends you off in another direction or even in a circle. Ultimately, you get to point B, but it took a lot longer than you hoped.

Recent events in gay politics look a lot like that driving metaphor. In the space of 11 short months in 2003 and 2004, we saw two amazing triumphs: the U.S. Supreme Court struck down the remaining state sodomy laws, and same-sex couples began legally marrying in Massachusetts. But not long after, 4,000 lesbian and gay couples in California had their legal marriages annulled by the state. And in a political slam-dunk, 11 state antigay-marriage amendments passed in a single day. As 2005 dawned, however, we saw vic-

tory again: Illinois joined the list of states with antidiscrimination laws.

This is "movement"? Bumpy times like these could really throw our community off-balance if we didn't keep the bigger picture in view – that we are in the business of fighting for nothing less than equality, like so many other groups (blacks, women) before us have been doing for decades, even centuries. And unfair as it may seem, the road to equality isn't smooth; neither blacks nor women are anywhere nearing the completion of their individual struggles for full rights.

Consider a little gay history. The fight against sodomy laws, for example, was a long struggle. We all know about Michael Hardwick's challenge to Georgia's law in the early 1980s, and the resulting anti-gay Supreme Court decision in 1986. But by the time the high court heard *Bowers v. Hardwick*, legal analysts had already been taking aim at state sodomy laws for decades, witnessing the first victory over this heinous legislation in Illinois in 1961. And it had taken another agonizing eight years for a second state, Connecticut, to follow suit.

In addition, most of us are familiar with the marriage equality movement that burst into public consciousness in Hawaii in the early 1990s and brought us civil unions in Vermont and ultimately the marriage victory in Massachusetts. But the first same-sex couple to apply for a state marriage license did so in Minnesota back in 1970, when a lot of people in our community weren't even born and no antigay-marriage laws existed. That couple is still in



Christine Smith

the news, too: earlier this month, Jack Baker and Michael McConnell sued to have their marriage, which was performed by a Methodist minister in the Twin Cities, recognized by the Internal Revenue Service. (Their case, by the way, was thrown out.)

History also teaches us that "movement" doesn't mean that everyone walks together in lock-step. Both the black and feminist movements witnessed considerable infighting over issues and tactics. And the gay movement is no different – within a day of the release of the "unity" statement, some LGBT activists rushed to criticize the major gay organizations for putting marriage equality so far down on its lists of goals, which they said could be viewed as retreating from the issue under pressure from the far right. One Illinois activist dismissed the national gay groups as basically inconsequential and "out of touch."

But while we're squabbling among ourselves, let's remember that "movement" may involve taking a step forward, a couple back, and another off to the side before we are able to go forward again. ▼

Paula Martinac is a Lambda Literary Award-winning author of eight books and editor in chief of Q Syndicate. She can be reached care of this publication or at Lesbian Notions@qsyndicate.com.

KDFC letters

◀ page 7

quently listen to KDFC. I was distressed recently to read about your refusal to air a commercial for 8 Guys Out, a gay dating service. I'm sure that a sizable fraction of your listening audience in the Bay Area is gay, like me. The question is not whether you or your parent company (Bonneville International, in Salt Lake City) support gay rights, but whether you will tolerate diversity. I hope you will reconsider; diversity is what this country is supposed to be about.

Jeff Long

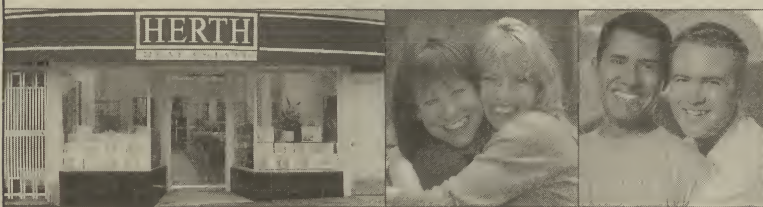
To the station manager, KDFC:
I have just read in the *Bay Area Reporter* of KDFC's refusal to air gay-related advertising, specifical-

ly 8 Guys Out, and I am stunned. I am furious. For years, I have listened to ads for Table for Six and felt the discrimination implicit against same gender-seeking couples. For years I have endured ads for the Church of Jesus Christ Latter-day Saints and felt the particular promotion of a religion that summarily rejects me and other GLBT persons. I am asking myself why I should endure any such negatives in my listening, particularly when the compositions are overwhelmingly the works of gay musical genius? The answer, of course, is I shouldn't.

KDFC discriminates against me and my kind. Unless you can guarantee a turnaround in your policy and be inclusive of all your listeners, KDFC will disgrace the serenity of my home no more.

Ron Schmidt

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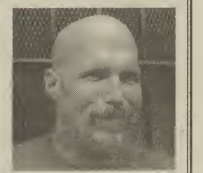
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HISTORY LESSON

Who was W. Somerset Maugham?

By Liz Highleyman

January 25, 1874 (131 years ago this week): W. Somerset Maugham is born in Paris, France.

Although William Somerset Maugham rarely spoke publicly about his sexuality, he has been embraced as one of the most renowned gay or bisexual authors of all time. "I was a quarter normal and three-quarters queer, but I tried to persuade myself it was the other way round," he once said. "That was my greatest mistake."

Maugham was born in Paris on January 25, 1874, the youngest son of a British embassy official. His mother died when he was 8, followed by his father two years later. The young boy was then sent to live with his uncle, a vicar in Kent, England. Afflicted with a severe stutter, Maugham was taunted by his schoolmates and withdrew into the world of books.

After studying briefly at Heidelberg University — where he had his first homosexual experience — Maugham completed medical school and did an internship as an assistant obstetrician in London's East End slums, an experience that provided the material for his first novel, *Liza of Lambeth* (1897). The success of that work convinced him to abandon medicine and pursue his longtime dream of becoming a professional writer.

Maugham embarked on what would become a lifetime of travel, first around Europe and later to the Pacific islands and the Far East. After struggling for several years writing books and plays that failed to garner much interest, he finally achieved success with his 1907 stage comedy, *Lady Frederick*. By the following year, four of his works were being performed simultaneously on London stages.

In 1914, at the dawn of World War I, Maugham — then age 40 — volunteered as an ambulance corpsman. While working in Flanders, he began a relationship with a colleague, Gerald Haxton, a handsome American nearly 20 years his junior. Around the same time, Maugham commenced an affair with Syrie Barnardo Wellcome, a well-known interior de-

signer and wife of pharmaceutical magnate Sir Henry Wellcome. Syrie gave birth to Maugham's daughter in 1915, and soon thereafter her husband divorced her and she married Maugham. Not long after that — despite his lack of familiarity with the country and his minimal fluency with its language — Maugham was recruited to work as an espionage agent for the British intelligence service, posing as a reporter. He was dispatched to Russia to try to keep the country engaged in the war against Germany and to help stave off the Bolshevik revolution.

Maugham's marriage — which biographer Jeffrey Meyers contends was an attempt to combat his homosexual desires — was a stormy one, and he spent much of his time traveling the world and living in the United States with Haxton, who had been deported from England in 1919 as an undesirable alien and a security risk, in part due to his indiscreet homosexual liaisons. By the late 1920s, Syrie could no longer tolerate Maugham's trysts with men, and the couple divorced. Maugham left England under a cloud of scandal, and bought a villa on the French Riviera where he and Haxton could live together. During World War II, however, the Nazi invasion forced the men to flee France; Maugham spent the war years first in South Carolina and then in Hollywood.

Maintaining the habit of writing for several hours each morning, Maugham produced some 30 plays, nearly two dozen novels, and more than 100 magazine articles. With his cynical wit and straightforward style, he was more popular among the middle-brow masses than the intelligentsia, and he always felt like an outsider to the literary establishment. Although Maugham's highly acclaimed works — including *Of Human Bondage* (1915), *The Constant Wife* (1927), and *The Razor's Edge* (1944) — made him the most famous and wealthiest author of his day, he never received the honor of knighthood.

After World War II, Maugham returned to his lavish life in the south of France, but without Haxton, who had died of alcoholism in New York in 1944. Along with his writing, Maugham spent his time traveling, collecting art, and holding court for celebrities and royalty. Among his guests were queer literary lights such as Noel Coward, T.S. Eliot, Christopher



W. Somerset Maugham

Isherwood, Virginia Woolf, and Edna St. Vincent Millay (who once reportedly praised the opulent surroundings with the exclamation, "Oh Mr. Maugham, it's a fairy land here!"). At age 72, Maugham acquired a new secretary-boyfriend, 41-year-old Alan Searle, but this did not put a damper on his varied sexual liaisons, which included sailors from nearby port towns. Maugham's "happiest sexual encounters," he once confided to a friend, had been with "anonymous boys in far-off lands."

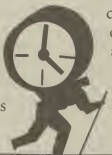
Maugham did not feature prominent gay or lesbian characters in his works, although he did occasionally include ambiguously queer minor figures. He remained publicly circumspect about his sexuality throughout his life, no doubt having felt the chilling influence of the trial and imprisonment of Oscar Wilde for "gross indecency" in 1895. Maugham believed that "the homosexual has a narrower outlook on the world than the normal man," and maintained that, "the homosexual can never reach the supreme heights of genius." Although he lived openly with male companions — a lifestyle that could hardly go unnoticed due to his fame — he burned his unpublished manuscripts before his death in 1965, and asked friends to destroy any correspondence he had sent them. ▼

Suggested reading

Holden, Philip. 1996. *Orienting Masculinity, Orienting Nation: W. Somerset Maugham's Exotic Fiction* (Greenwood).

Maugham, Somerset (edited by Jeffrey Meyers). 2004. *The W. Somerset Maugham Reader: Novels, Stories, Travel Writing* (Taylor).

Meyers, Jeffrey. 2004. *Somerset Maugham: A Life* (Knopf).



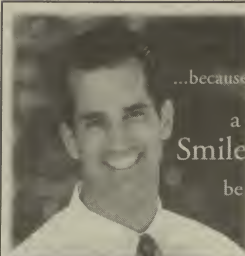
Past Out

Political editor Wayne Friday is taking some well-deserved time off.

Yikes! Four more years



Code Pink activist Stephanía Widger displays the faces of soldiers (far left) and images representing Iraqis (left) killed during the war in Iraq as a prelude to a January 20 rally and march in San Francisco against the policies of the Bush administration. Several thousand people turned out for the protest to denounce the second inauguration of President Bush.



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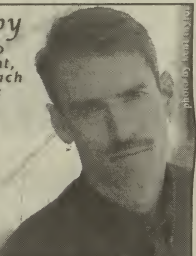
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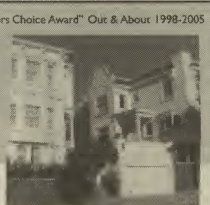
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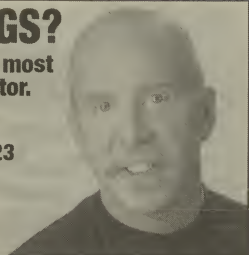
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by Jane Warner

300 block of Collingwood, January 21, 3:44 a.m.: A man came home to find his ex-boyfriend sitting on his couch. A verbal argument ensued and the man demanded that the ex leave. The ex refused, telling him, "Go ahead, call the police." When the man dialed 911 on his cell phone, the suspect angrily wrestled it out of his hands. Upon hearing the responding sirens, the victim left the house and met police outside. The victim informed the officers that his ex, who had moved out in December, was inside the house, "Going crazy." Officers went through the front door and confronted the suspect, who was in the kitchen. "If you touch me, I'll fuck you up, you punk-ass bitches," the suspect threatened. Officers tried to calm him down but the suspect became more threatening, taunting them with the cell phone he had wrestled away from the victim. "What if I throw this down the street?" he asked. "Would you run after it? What about if I threw it in your face?" Suddenly, with an overhead baseball throw, the suspect tossed the cell phone at one of the officers, striking him in the mouth and splitting his lip. Both officers rushed the suspect, attempting to take him into custody, but he doubled up his fists and took a bladed

stance, threatening, "I'm going to kill you fucking bitches," then began throwing punches. The officers sprayed the suspect with pepper spray but he still would not comply with their orders and began to kick and throw more punches. One officer then struck the suspect with his baton several times. The assailant fell to the floor and officers were able to take him into custody.

The suspect, 42, was taken to Mission Station where he was booked for burglary, criminal threats, battery on a police officer, resisting arrest, and

vandalism.

Bargaining power

Fronting the Detour bar, 2348 Market, January 24, 11:16 p.m.: A man walking his dog and pulling a travel suitcase in front of the Detour bar was approached by a stranger who struck up a polite conversation. "Nice dog," he commented about the man's Harlequin Great Dane, "where did you get it?" The man politely answered his question, but failed to notice

his new acquaintance was reaching behind him into the side pouch of his travel case. The stranger quickly ended the conversation and walked away in the opposite direction, when the man noticed the side pouch open and his wallet missing. Realizing he had just been pick-pocketed, he chased after the suspect, who had now cut across Market Street in front of The Cafe. The victim yelled out to the suspect, pleading with him to take the cash but to leave his wallet with his identification. The suspect passed another man, an accomplice, who he handed the cash to, and then threw the wallet down on the sidewalk. "It's on the ground," the suspect yelled out to the victim and then ran through Chevron's parking lot. The victim picked up his wallet and discovered his identification cards were still there, but about \$60 was missing. The suspect is described as African American, 50 years old, 6 feet 1 inches tall, and thin, with a bad complexion. His accomplice was described as African American, about 30 years old, 5 feet 6 inches tall, with a thin build, wearing bulky clothing. They were last seen heading eastbound on 17th Street. ▼

Lambda to appeal makeup case

by Dennis Conkin

Lambda Legal Defense and Education Fund has asked the full nine-member panel of the Ninth Circuit U.S. Court of Appeals to review a December ruling by a three-judge appellate panel that a former Harrah's Casino worker had no legal issues for appeal because she did not suffer gender based discrimination. The decision to appeal the case was announced January 18.

The former Harrah's bartender, Darlene Jespersen, sued the gambling operation after she was ordered to wear makeup — specified as foundation or powder, blush, mascara, and lipstick — "at all times" as part of a casino management personal grooming plan for workers.

"We believe that when the full court looks carefully at this, they will immediately see the need to rehear it because the December

ruling was so out of step with settled principles," said Lambda attorney Jennifer C. Pfizer in a statement.

Pfizer, senior legal counsel in Lambda's western regional office in Los Angeles, called Harrah's treatment of the plaintiff a "text-book case" of discrimination.

In affirming for the earlier Nevada District Court ruling that tossed out Jespersen's case, the appeals court said last month that Jespersen had failed to provide evidence that Harrah's August 2000 dress code for male and female employees imposed unequal burdens on male and female workers and violated existing civil rights law.

The 21-year Harrah's employee was fired in 2000 after she objected, saying the code degraded and demeaned and affected her job performance. She also unsuccessfully argued that male workers were held to a lower standard of personal appearance. ▼



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AIDS agencies juggle decreased budgets

by Matthew S. Bajko

With only partial funding for their programs through June 30 of this year, several local AIDS agencies are juggling budgets, turning to donors, and eyeing more layoffs this year in order to keep their services.

AIDS services had been slated to be slashed as part of the mayor's midyear budget cuts but in December the supervisors restored \$1.5 million to the AIDS office to help partially fund programs over the next 18 months. For the rest of this fiscal year, which ends June 30, the AIDS office allocated nearly \$500,000 to seven AIDS agencies and set aside \$1 million to be allocated in the 2005-2006 fiscal year.

Under the funding plan, Larkin Street Youth Center received \$29,906; the Asian and Pacific Islander Wellness Center \$88,861; Mission Neighborhood Health Center \$62,809; Shanti Project \$151,374; and Catholic Charities \$31,165. The San Francisco AIDS Foundation garnered \$45,833 and Positive Resource Center saw \$58,499 in restored funds.

According to several agency directors the funding levels are less than what was needed to fully fund the programs. PRC Executive Director Brett Andrews said his agency has only been able to bill for \$51,499 and that the allocation is \$18,501 short of what is needed to run its reentry to work program.

"We are very pleased there was partial funds for PRC. It is unfortunate that we were not able to receive full funding but obviously we are focusing our efforts on finding backfill dollars for those general fund cuts," said Andrews.

Through private funds PRC was able to raise the \$18,000 it needed to cover costs, Andrews said. He added that the agency has begun to look for other sources of



PRC's Brett Andrews

funding for its programs.

"We are submitting foundation proposals and working on some new pots of money, new funding sources here locally within the Department of Public Health," he said. "It has not meant layoffs as of yet. Thanks to the community and our board of directors, we have been able to redouble our fundraising efforts so we didn't have to address any layoffs or furloughs."

At Shanti, layoffs are still a possibility, said Executive Director Kevin Burns. The money Shanti received will help pay for its Circle of Care contract, a collaboration between it and Instituto Familiar de Raza and the Black Coalition on AIDS. The program provides case management, peer advocacy, and treatment advocacy to the Latino and African American communities.

"It is a significant amount of refunding, that is true, but it is not all of it in any way, shape, or form," said Burns. "We are doing some shifting around. There probably will be a couple of layoffs but we will still try to restructure in way to have minimal impact."

Burns said he would know in the next couple of weeks if he would have to lay off staff.

"We have folks vacating posi-

tions on their own. We want to try to use this as a way to be creative," he said. "We want to look at things less from solely a contractual standpoint and more from an organizational perspective."

Dana Van Gorder, the director of state and local affairs for SFAF, said his agency used \$12,000 in private funding to cover the costs of its benefits counseling and client advocacy services.

"For us it basically prevented us from having to lay off [about two full-time and one half-time] employees who are providing benefits counseling services for our clients as well as connecting them to housing subsidy programs," said Van Gorder. "When that money was cut we worked with the mayor's office, which had a keen interest in seeing it restored because of their commitment to housing, both for potentially homeless people as well as doing the work necessary to get people on state and federal entitlement programs so they are not costing the city money."

This spring AIDS service providers expect to see more funding reductions for the programs they provide. In March the city will learn what its allocation will be from the Ryan White CARE Act, and most health officials expect San Francisco's funding to decrease. Last year the city saw a \$4 million drop in CARE Act funds.

Locally, the city is already projecting a \$120 million deficit in next fiscal year's budget. Van Gorder said he expects the AIDS office will wait until after Mayor Gavin Newsom releases his budget in May before it indicates how it intends to divide up the remaining \$1 million set aside for AIDS services.

"It's been our assumption the remaining money will be used in the next fiscal year to cover those services. I think DPH is waiting to come to a conclusion on how in fact it will use that money," he said. ▼

Pro-choice rally

◀ page 5

tion kicked off with a rally at Justin Herman Plaza, where participants prayed and sang patriotic songs. Organizers estimated that some three-quarters of the participants were from out of town, many having come by bus from Sacramento, Stockton, and elsewhere in the Central Valley.

The event was organized by Dolores Meehan, a fourth-generation San Franciscan, and Eva Muntean. A devout Catholic, Meehan previously spearheaded a protest against same-sex marriage in North Beach last April. She and Muntean have both worked as volunteers helping people with HIV/AIDS at the Gift of Love residential care facility in Pacifica.

The Walk for Life stepped off at noon, passing through a gauntlet of pro-choice proponents lining the Embarcadero. In an acknowledgement of the city's widespread pro-choice sentiment, the demonstrators took a moderate stance, carrying matching black placards reading, "Women deserve better than abortion." Muntean said the walk was intended to remind women with unwanted

pregnancies that they have options other than abortion.

The pro-choice activists, carrying green "Pro-choice" balloons and a wide assortment of handmade signs, drew connections between reproductive rights and other causes, including LGBT rights, lack of health care, war, and attacks on civil liberties. Some carried wire coat hangers as a reminder of illegal back-alley abortions performed prior to the Supreme Court's historic 1973 ruling.

"I think it's critical for activists in both the pro-choice and global AIDS movements to recognize that we are fighting for the same principle and face common enemies," said Anne-Christine d'Adesky, co-director of Women's Equity in Access to Care and Treatment. "The same administration that is touting abstinence over condoms for HIV prevention has imposed the global gag rule to block abortion. When condoms are withdrawn from the menu, women and girls become even more vulnerable to unwanted pregnancies and to HIV and other STDs."

As the Walk for Life neared Fisherman's Wharf, it came face to face with a group of pro-choice activists blocking the route with a banner reading "Defend Women's Health & Rights." The activists

soon cleared the street on police orders, and the march continued.

A block further ahead on Jefferson Street, however, a larger pro-choice contingent of some 100 activists – spearheaded by an ad hoc coalition called Direct Action for Reproductive Justice – again blocked the march, this time sitting down in the street and defying police orders to move to the sidewalk.

"We wanted to send a clear message that they can't roll through San Francisco with their right-wing agenda without any resistance," said pro-choice activist Rahula Janowski.

After a standoff lasting approximately 20 minutes, the anti-abortion walk sought a different route, still shadowed by pro-choice protesters. On the narrower streets south of Fisherman's Wharf, police had some difficulty keeping the two groups from intermingling, resulting in several tense interactions. While the two sides exchanged both earnest entreaties and harsh words, no physical altercations were apparent.

Despite fears of violent confrontation between the two groups, the day ended with just two arrests of pro-choice activists, according to a police spokesperson, and no major injuries. ▼



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Oakland queer youth agency moving forward

by Kevin Davis

President Bush's regressive health, education, and civil rights policies illustrate why LGBTQ and intersex youth groups like the Sexual Minority Alliance of Alameda County are so vital.

In a building in downtown Oakland, queer middle schoolers let their hair down and share confidences, and take art and dance classes in lounges lined with collages addressing identity. Some of the young people compose resumes in the eight-station computer room.

In the lived-in but tidy lobby a safe-sex art installation titled "I'm Prepared for Every Performance" displays drag queen makeup and condoms.

House rules, posted above the front desk, (which prospective members must recite by heart), stipulate SMAAC's policy of no negative references to HIV in this drug free, no-violence zone.

The spacious auditorium with professional stage lights and folksy chandeliers accommodates dance classes, monthly parties drawing up to 300 young people, the recent memorial service for Tanya Williams - a 26-year-old transgender woman who succumbed to pneumocystis two days before Christmas - and the upcoming formal Sweetheart Dance set for February 18.

Ten to 20 LGBTQ and intersex multiracial youth ages 13-24, from around the East Bay and as far away as Modesto, attend the four weekly support groups for boys, girls, and transgender youth, and the open Real Read meeting. Often these meetings conclude with free meals and always they include compassionate staff facilitators.

"Even if they have no issues to talk about, they can count on a meal," said program assistant Kimm Bridges, of the sometimes "perpetually homeless" youth.

SMAAC formed when an influx of under-24 men started attending Black Men's Exchange meetings in 1997. After attending city planning meetings the men received a \$50,000 grant from the city's Fund for Kids initiative, which sets aside 3 percent of Oakland's budget for youth services.

Located on Telegraph Avenue from 1998 until March 2004, the agency moved to its present location after six medical marijuana clubs moved within a one-block radius, including flanking each side of SMAAC's space, creating a slippery environment for youth already dealing with their own drug issues.

"People were soliciting weed for them," said Robert Williams, deputy director.

"They'd get a contact high just walking in," added Executive Director Roosevelt Mosby Jr.

In a fundraising letter mailed January 7, Mosby appealed to supporters to raise 20 percent of the new building's \$941,000 purchase price, currently rented on a three-year lease. Funds are also being sought to pay substance abuse and mental health counselor salaries.

"We want to provide these services at the point young people stop growing, and put in place [professionals] to raise up healthy adults," said Mosby.

SMAAC's membership increased from 200 in 1998 to around 1,400 in 2004 while annu-



SMAAC workers at a staff meeting last week. From left: Kimm Bridges, Valerie Trout, Anthony Thomas, and Anthony Shearer.



Director Roosevelt Mosby Jr.

al revenue has decreased from a little over \$1 million in 2001 to around \$900,000 in 2004 due to diminishing federal funds from the Centers for Disease Control and Prevention and the expiration of two temporary grant contracts. Mosby's annual salary, according to 2001 federal 900 forms, is \$64,000 per year.

"Nine hundred thousand dollars is not a lot of money to consistently provide a safe space, five days a week," said Mosby. "The challenge of getting resources, the expectation of doing more with less, to be miracle workers with pennies - the federal government has made it very difficult for gays and lesbians to compete."

Program manager Anthony Shearer supervises outreach teams offering safe-sex kits with men's, women's, and finger condoms, water-based flavored lubricants, and referral sheets for food assistance and health clinics after sundown at Oakland's various youth hangouts, 18 and over nightclubs, as well as leading high school safe-sex presentations. Staff member Bryan Philpot tailors a University of California, San Francisco-designed empowerment training program and smoking cessation program to the needs of African American youth.

SMAAC's Thursday night young women's group often addresses the prevalent domestic violence dynamic versus maintaining healthy relationships, sometimes drawing bi and questioning women with infants, dubbed "SMAAC babies."

They think, "if they're not beating each other up, then they're not in love," said Bridges, who co-facilitates the group along with Valerie Trout. Love means getting "angry enough to put hands on each other."

SMAAC's Friday night youth advisory council has addressed Oakland's HIV Prevention Plan-

ning Council.

Building self-esteem

Classroom homophobic name-calling leads to low self-esteem and depression, which "filters down to not making progress in the classroom, and not succeeding academically," said Trout. "That distracts from the learning process," added Shearer. "How to fit in is a battle in itself."

Whether counseling anger management to a physically violent young man who, when barred from the agency, picketed outside in protest; persuading one client, 19, from seducing a child of 15; or intervening to allow one school to let a transgender girl use the girl's restroom, "everything going on in the community will go on in the center," said Mosby. "We know who we're dealing with."

Support services coordinator Shamont Hussey composes brief street surveys and lengthier in-house questionnaires to determine the youths' ages, sensitivity levels, drug use, and other issues and then develops corresponding services around those needs.

"We didn't know if we were doing a good job," said Mosby. "We're identifying that now."

A 14-year-old coming out presents challenging parental issues compared with those of young adults.

"They can't be who they are," said Mosby of younger LGBTQI people. "It might cost them their housing."

Last September, SMAAC instituted more structured, in-depth membership applications to make the center more responsive. That has reduced the number of daily visitors from 60 to between 35 and 40, "a more manageable number," said Mosby.

In a video documenting SMAAC's recent World AIDS Day event, youth performed sophisticated voguing moves, cosmetic artistry, and American and European-style catwalk fashion shows in categories including "Schoolboy Realness," "Star Statements and Legends," and "Boy Face."

Their expressive queer aesthetic resonated with engaging vibrancy. "Who are you investing in?" asked Mosby. "That is the conversation we should be having." ▼

SMAAC is located on 1608 Webster Street, two blocks south of Oakland's 19th Street BART station. It is open daily except Tuesday and Sunday, from 2 to 10 p.m. For more information, call (510) 834-9578.

CDC issues guidelines for exposure to HIV

by Bob Roehr

The Centers for Disease Control and Prevention issued its first preventive treatment guidelines for those accidentally exposed to HIV in a nonoccupational setting. Guidelines for health care workers exposed to possible infection, through needle sticks or blood exposure, have been in place since 1996.

Nonoccupational postexposure prophylaxis (nPEP) should not be seen as a substitute for safer sex and other practices that avoid such exposure entirely, stressed Ronald O. Valdiserri, deputy director of the CDC's National Center for HIV, STD and TB Prevention, during a January 20 conference call with reporters.

Nor should it be thought of as a "morning after pill." Valdiserri explained that the 28-day nPEP regimen requires rigorous compliance, often carries unpleasant side effects, and is believed to be only about 80 percent effective in preventing HIV infection. Rather, nPEP should be thought of as a "safety net," he said.

The nPEP guidelines require patients to seek treatment within 72 hours of possible exposure to HIV. Studies in animals and health care workers exposed on the job suggest that early treatment is most effective and that after 72 hours there is decreasing value in



CDC's Ronald O. Valdiserri

treating to prevent infection.

"People who would benefit from nPEP include those who occasionally lapse at safer sex [with a person known to be HIV-positive] or drug use behavior, or are exposed through sexual assault or an accident," said the CDC's Lisa Grohskopf.

"If the HIV status of the source person is not known, the guidelines recommend that uses of nPEP be considered on a case by case basis," Grohskopf said. Ideally the source partner would take a rapid HIV test to learn their serostatus.

"This is not recommended for people whose behavior results in frequent recurrent exposures to HIV. This includes people who have HIV-infected sex partners

and rarely use condoms, and injection drug users who often share equipment," she added.

Any of the regimens used to treat HIV may be used in an nPEP setting. However, nevirapine should be avoided because long-term use poses risk of liver damage that other drugs do not. Efavirenz may increase the risk of birth defects and so should be avoided by women who are pregnant or of childbearing age, CDC officials said.

The regimen costs between \$600 and \$1,000 depending on the combination of drugs selected. Public and private health insurance plans likely will vary in whether they cover the cost of nPEP.

"No single prevention strategy can completely eliminate the risk of HIV infection for all at risk populations. Biomedical interventions must be used in combination with other proven prevention strategies ... [such as] abstinence, mutual monogamy with an uninfected partner, consistent and correct condom use, and the use of sterile needles and syringes to inject drugs," Valdiserri said.

Many have criticized the CDC for not issuing nPEP guidelines earlier and have raised the question of what prompted the agency to do so now.

"The field continues to evolve," Valdiserri said in response to that question. "Rather than a single study, it was the preponderance of evidence" that led CDC to issue the nPEP guidelines at this time. ▼



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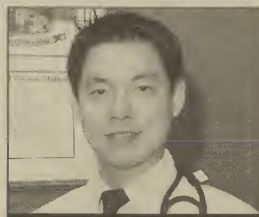
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Activists prepare fight for marriage equality

by Tyson Gillfillan

Winning is the only option. At least that's what Equality California, National Center for Lesbian Rights, Assemblyman Mark Leno (D-San Francisco) and a host of local LGBT organizations are saying as they prepare for a Herculean fight to bring same-sex marriage to California.

For certain, the groups know it won't be an easy battle, but say the stakes are too high to lose. And winning was the central topic of a "marriage summit" and activist training session designed to inform and energize the same-sex marriage movement. More than 80 attendees from San Diego to Ukiah gathered Sunday, January 23 in San Francisco to learn strategic ways of reaching out to the communities that will ultimately decide the fate of same-sex unions in California.

"Groups opposing legal recognition of same-sex relationships are gearing up to try to amend our state constitution, and we may be facing a ballot measure as early as this fall," said Equality California Executive Director Geoff Kors, whose group has been spearheading the marriage equality movement in the state. "Not only will they be looking to ban same-sex civil marriage, but they could attempt to strip away the domestic partnership rights we currently have. Now is the time to start working together, before it's too late to respond."

Coalition building

Following presentations on Leno's Religious Freedom and Marriage Protection Act (AB19), which would grant full civil marriage equality to same-sex couples, and California litigation efforts to end marriage discrimination based on sexual orientation, attendees participated in specialized panel sessions to discuss generating marriage equality movements among religious, ethnic, and gender-based communities.

Attendee Thomas Dunn was interested in discussions about the progressive religious voice in the fight for equality. "As a fourth generation San Franciscan who remembers walking with Harvey Milk in sexual freedom movement marches, I've seen how the [Unitarian Universalist Church] has supported the community since the beginning," said Dunn. "If we reach out to faith communities that have a strong belief in justice and peace, we'll find some very strong allies to counteract the in-



John Lewis at Sunday's summit

flammatory rhetoric on the other side."

Lessons learned

Organizers are particularly interested in learning from previous ballot initiative battles, including Proposition 22, the so-called Knight initiative, which was approved by voters in 2000 and prevented California from recognizing out-of-state same-sex unions.

John Lewis of Marriage Equality California has compiled comprehensive data on Proposition 22 voting patterns, identifying communities and demographics that overwhelmingly supported the measure. According to Lewis, Southern California communities like Orange County overwhelmingly caused the measure to pass, although a great deal of work is needed in the Bay Area to prevent a similar fate during the next initiative battle. Voter turnout in San Francisco was 10 percent below the statewide average for that election, he said.

"Proposition 22 won by 850,000 votes," said Lewis. "We need to start now to reach those voters ... we need to turn those numbers into action."

According to longtime activist and summit moderator Robert Haaland, efforts to persuade voters against Proposition 22 were often misguided. "The basic message during that campaign was, 'you can hate me and still not support 22.' Instead, we need to talk about our lives, share ourselves with our neighbors," said Haaland.

Community leaders agree that such a response will be the key to achieving full marriage equality. As Lewis asked, "Where is the place we can connect — on a human level — with those of different education levels, religions, and political parties?"

The 'gay agenda'

According to Molly McKay of EQCA, the group has very specific plans to help generate action. EQCA and MECA have organized chapters and initiatives to reach every county in the state. EQCA is particularly encouraging people to attend rallies in communities where the LGBT presence is less visible than in San Francisco.

"Our most active chapters are in Modesto, Fresno, and Bakersfield," said McKay. "To jump-start the state, we need to support them and find out what messages work best for their communities. They're probably not the same messages that work in San Francisco or Los Angeles."

MECA has unveiled a "gay agenda" of activities and opportunities for the entire community to help fight discrimination. Scheduled events include an Equality Roadtrip throughout February to reach out to all parts of the state, a special Valentine's Day celebration, Tax Day rallies in April, as well as a "Bridge Walk Day" on May 7 when supporters will span bridges throughout the state to show that marriage can be a "bridge issue, not a wedge issue."

Eyes on California

The day before the summit, leadership from EQCA, the National Center for Lesbian Rights, the National Gay and Lesbian Task Force, the Human Rights Campaign, as well as leaders from Southern California, met to discuss the state's important role in ending same-sex marriage discrimination in the United States.

"California is the only state to provide gay couples with the same rights and responsibilities as married heterosexuals through legislation instead of a court order," said EQCA's Kors. "Any type of 'Super-DOMA' [defense of marriage act] would seek to remove those rights ... we wanted to begin building coalitions, identify voter stance, and start brainstorming on a response to any amendment effort."

According to McKay, "Massachusetts can't stand on its own forever. California has always been at the forefront of progressive marriage issues ... we are the key to winning the nation." ▼

For further information on Equality California and Marriage Equality California rallies and events to support legalized same-sex marriage, visit www.eqca.org, or call (415) 581-0005.

MPA reintroduced in Senate

by Bob Roehr

Colorado Senator Wayne Allard reintroduced the Marriage Protection Amendment Monday, January 24. It was co-sponsored by 24 of his Republican colleagues, less than half of the 55 Republicans in the Senate, though more are expected to join later as co-sponsors.

The amendment's introduction was not a surprise. Senate leaders have not set a timetable for

action on it.

"This legislation is being introduced to protect and defend traditional marriage. We must not stand still when the courts are being used to challenge and distort civilization's oldest, most venerable social institution," Allard said at a news conference.

It was a curious claim of victimization when only a few days prior the Family Research Council, one of the main backers of the MPA, issued a press release touting a "Triple victory for marriage."

FRC was referring to court decisions in Indiana, Louisiana, and Florida, all of which affirmed a traditional view of marriage at the expense of claims by same-sex couples.

Senate Majority Leader Bill Frist (R-Tennessee) is among the co-sponsors and he gave it the coveted first number for the legislative session, but as a resolution, not as a bill. The measure did not make the Republicans' top 10 legislative priorities in the Senate for

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Log Cabin hires West Coast director

by Matthew S. Bajko

Seeking to exert more influence over California politics, the Log Cabin Republicans announced this week it had hired a West Coast director and will be opening its first-ever California office. Serving as its first western field director is Jeff Bissiri, chairman of the Log Cabin California board of directors.

With moderate Republican Governor Arnold Schwarzenegger in office, the gay GOP group said it hopes its increased presence in California will allow it to work hand-in-hand with the governor's vision for a more inclusive party.

"We have an unprecedented opportunity to work closely with Republican Governor Arnold Schwarzenegger, whose inclusive vision represents the GOP's future. The California office will work to build a more inclusive GOP and advance issues of fairness and freedom for gay and lesbian Americans," Log Cabin Republicans Executive Director Patrick Guerriero said in a January 25 statement announcing the new office and position.

According to the organization, Log Cabin has experienced tremendous growth across America, especially in California. The California office will work to strengthen its grassroots chapters across the western United States, including eight chapters in the Golden State.

"Log Cabin looks forward to working with the California GOP to build a strong inclusive majority party. Log Cabin also looks forward to working with other inclusive groups, including Equality California, on issues of basic fairness for gay and lesbian families," said Bissiri in a statement.

What message the group articulates in the ongoing fight for gay marriage has caused concern among California's LGBT political leaders and advocates. In the past Log Cabin leaders in the state have expressed more support for civil unions than for seeking marriage equality. And last February when other gay rights leaders were applauding Mayor Gavin Newsom's order for city officials to begin marrying same-sex couples, Bissiri joined in the chorus of critics who attacked Newsom's action. He told the gay newspaper *Southern Voice* that Newsom's decision feeds "into the fear mongering that goes on by opponents of gay rights."

But the national group's recent stands for gay marriage rights and its withholding its endorsement last year of President Bush due to his pushing a federal marriage amendment give local gay leaders hope that the group will be by their side as they push California lawmakers to pass a pro-gay marriage bill this year. And Bissiri, who attended Schwarzenegger's swearing-in ceremony and has contacts within the governor's administration, could play a key role in pushing for passage of Assemblyman Mark Leno's (D-San Francisco) Religious Freedom and Civil Marriage Protection Act.

"I think the fact that Log Cabin has hired a western field director and based them in California is extremely promising," said Geoff Kors, executive director of Equality California. "Having active participation from Log Cabin will hopefully help ensure their support."

With a potential constitutional amendment to ban gay marriage in California, Kors said it is imperative the entire LGBT political spec-



Jeff Bissiri will run Log Cabin's Sacramento office.

Jane Philomeni/Cleland

think highly of him. I look forward to a good relationship," he said. "Log Cabin national has come out for full equality, including marriage equality, so I am optimistic that their presence and strength in California will serve to move some of the Republicans in the Legislature to vote for our bills. None of those members have ever voted for a LGBT civil rights bill."

Paul Lynd, chair of Log Cabin San Francisco, called Bissiri an "excellent choice" and added that he, too, hopes his hiring will lead to more support for gay issues from state Republicans.

"He has done a great job of leading Log Cabin California through the recall and all the issues of the election last year," said Lynd. "I think he is definitely the right person to lead us."

Log Cabin's new office will be located in Sacramento. Bissiri could not be reached for comment by press time. Lynd said the office would be only blocks away from the Capitol. At this time, Lynd said a lease had yet to be signed.

Log Cabin spokesman Christopher Barron said he did not know

what the budget for the office or Bissiri's salary would be.

It is expected the budget will be \$200,000 a year, according to fundraising goals the group set last year when it was planning for the new position and field office.

Bissiri has a long history working within the Republican Party and the gay and lesbian community. A past president of Log Cabin Los Angeles and a former Republican candidate for the California Assembly, Bissiri served as an alternate delegate to the 2000 Republican National Convention, a delegate to the 2004 Republican

convention, and is a member of the California Republican Party state Central Committee. He previously worked for Flewelling & Moody, a firm specializing in building educational facilities.

"California will be at the forefront of the fight for the Republican Party's future and the fight for basic fairness for gay and lesbian families. In the coming months, Californians will begin an important debate about how to strengthen gay and lesbian families. Log Cabin looks forward to playing a critical role in this debate," said Bissiri. ▼

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Gay bishop

◀ page 1

The storm surrounding Robinson shows no signs of abating. Last week Robinson met with parishioners of the Episcopal Church of the Redeemer in Rochester, New Hampshire to discuss the impending closure this spring of the over 100-year-old church. The church lost too many members — who opposed Robinson's becoming bishop — to remain open.

Earlier this month at a conference of the House of Bishops in Salt Lake City, American church leaders rejected calls from more conservative bishops from Africa and Asia to apologize for allowing

a gay man to become bishop as well as demands by Anglican leaders in England to enact moratoriums on blessing same-sex unions and ordaining other gays and lesbians as bishops. Those demands were included in a document, called the Windsor Report, which was issued last October at the request of Rowan Williams, the Archbishop of Canterbury.

Robinson, 57, said he found the Windsor Report to be "silly" and its call for those bishops who participated in his consecration not to take part in international meetings of the church "crazy."

"If you've never seen an attempt at keeping the Holy Spirit in a box, this is it. It puts in place a mechanism to remain divided," he said.

As for the American bishops' reaction, he said, "I did not see any substantive number of people saying we should turn back on what we've done."

The bishops did express regret for the pain caused by Robinson's becoming a bishop. But their response did little to resolve the divisions in the Episcopal Church or dampen conservatives' threats of a schism. There are 2.2 million members in the Episcopal Church U.S.A. and about 70 million Anglicans worldwide.

"We are going to be just fine. I, too, am proud of the Episcopal Church," Robinson said during his first visit to the West Coast since becoming bishop. "The God who brought us this far is not going to abandon us now."

Considering the church has argued and differed in the past on abortion, civil rights, and other issues Robinson later said, "Why this should be the deal breaker has to do with all nonbiblical stuff."

He said the real reason foes of his becoming bishop are so vituperative has nothing to do with sexuality. Instead, he said it is because in his consecration as bishop "we are seeing the end of patriarchy."

"As gay men we especially need to understand how homophobia is related to misogyny," he said. "As an openly gay man I am turning my back on being more male at the expense of all of our sisters. It means sexist jokes and sexist political decisions don't go there anymore."

In an ironic twist, Robinson said the bishops who have paid the greatest price are the ones who voted against him.

"Their parishes have beaten the crap out of them for not supporting it," he said.

And he said in embracing him and standing by him as bishop, the Episcopal Church is seeing new people enter into its fold.

"We are getting tons of people who are unchurched or haven't been in church in years and are now coming back," he said. "We are getting tons of Roman Catholics who say this is a community we went to raise our kids in."

An inspiration

Those in attendance said they find Robinson an inspiration.

"I am 32 and am standing on your shoulders, so I thank you," said the openly gay Reverend S. Michael Pater, senior pastor of the United Church of Christ in Urbandale, Iowa.

While the bishop's ordeal has tapped into residual pain for him, Pater said it has also renewed his faith.

"It stirs the pot and helps me find new energy," he said. "The central message is, we will overcome."

The Reverend Joe McMurray, pastor of congregational life at Metropolitan Community Church of San Francisco, also said he found hope in Robinson's experience.

"I find interesting his insights on how dialogue can and should be pursued with those who resist us the most and who we resist the most. Hope is the underlying feeling from that," he said.

Others said they see Robinson's consecration as a result of the hard work gay religious activists have undertaken over the last two decades.

"His success is our success," said Jim Mitulski, development director for the Metropolitan Community Churches and the former pastor of MCC-SF. "It is only good for the gay community. It expands our place at the table. The only reason he is at the table is people in the gay church have been doing this for two decades. This is one of the fruits of that."

Born to be bishop

Raised in rural Kentucky, Robinson's head was crushed by a doctor's forceps when he was born and he was completely paralyzed on the left side of his body. His doctor did not expect him to live.

"My head was so crushed in he said he knew I wouldn't live. He said 'I couldn't bear your mom seeing you like that so I munched your head into shape,'" recounted Robinson at the Monday night event at the Nob Hill Masonic Center.

Only 13 at the time he first heard the story of his birth, Robinson said his mother always said "God is saving you for some-

thing." The night before he was consecrated as bishop on All Saints Sunday, November 2, 2003, his mother sent him a card that read, "I guess we now know what it was." The same evening, Judy Shepard called Robinson to tell him "I know Matthew will be shining down on you tomorrow."

The day he became bishop, Robinson, as well as his partner, Mark Andrew (who lived in Noe Valley during the 1980s working as a Peace Corps recruiter), wore bulletproof vests to the ceremony. Unbeknownst to those in attendance, three of the deacons surrounding him were actually security people and a plan had been devised if a bomb exploded or a shot was fired at Robinson.

"They would whisk me, three bishops who were needed to consecrate me, and a photographer to prove it had happened to a room below the sanctuary," said Robinson, who once trained at Napa State Hospital in 1970. "Mercifully it didn't happen."

Cognizant of the possibility someone may try to kill him, Robinson sat down with his two daughters to tell them he did not fear dying. He recounted telling them if he were to be killed they should be happy because "how many people die for doing what they believe in?"

His emotions during that time in his life vacillated between wanting "to punch my fist into a wall" to spending his prayer time allowing "God's love and light to spill over me like butter."

Homosexual smoke and mirrors

In presenting Robinson as the keynote speaker for this year's Earl Lectures, the religion school's president, William McKinney, told an audience of 200 clergy and divinity students from around the country and world, that the selection of an openly gay man as bishop "was, shall we say, a complication."

Recalling that time, McKinney said, "The world waited to see if the Episcopal Church would approve their choice. Many of us held our breath." In seeing a religious denomination so inextricably linked to America's political institutions accept a gay man as bishop "is so important and why the reaction is so intense," he added.

Adding to his comments from Monday, Robinson said conservatives are using homosexuals as scapegoats in order not to address the role of heterosexuals, and in particular, the dominance straight men maintain over church hierarchy.

"The fight over homosexuality

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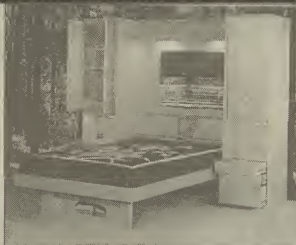
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OBITUARIES

Serena L. Drogose



Serena L. Drogose left us peacefully in her sleep the night of January 14, 2005. Born December 4, 1957, a native of San Francisco, Serena became a fixture and icon within a broad spectrum of

the gay community.

Many knew and loved her from the bar scene. Serena was the only woman bartender at The Bear, where she worked until it closed in 1995 to become Daddy's, and where the Sisters of Perpetual Indulgence conferred to her the title "Saint Serena of the Swizzle Sticks." Her work there led her into the leather community. She won the titles of "Ms. SF Cheeks & Chaps 1992" and "Ms. SF Leather Pride 1994."

Serena was also active in several SF gay sports leagues, including the pool league, bowling league, and the softball league. As a member of the SFGSL, she played for over 18 years on several teams, beginning on a mixed team from The Bear, then with the Toons, and finally for the last 8 seasons on the women's recreational division team, the Stingers. Serena felt honored to have been recently inducted into the SFGSL Hall of Fame.

She is survived by her mother, Peggy Roberts, and brother Rob Drogose, both of San Francisco. Serena is also survived by a very large gay family from the Stingers, The Bear, bowlers, pool players, bingo goers, and leathermen and leatherwomen alike.

The tequila will never taste the same again, but the legacy of a woman whose spirit was matched only by her heart will not fade or be forgotten in the memories of those very lucky people who had the privilege of knowing her. A Celebration of Life for Serena is being held Saturday, January 29, 3 pm to 7 pm, at the Transfer Bar.

Joseph Lauzon



Joseph Lauzon died of a brain lymphoma, January 30, 2004, at the age of 43. Nearly a year later, he is still sorely missed.

Joe grew up in Colorado, attended the Air Force Academy, and worked ten years as a communication technician at AT&T where he served as union steward. He was also a regular volunteer at the Open Hand Food Bank, Laguna Honda Hospital, and the San Francisco Zoo. He loved the out-of-doors and exploration travel, hiking and camping in many parts of California. He was an avid fisherman, a creative cook, a clever gardener, and a great joker — managing to find gentle humor in everything, even during his terminal illness.

The approaching anniversary of his death reminds us that his spirit persists in the beauty of the natural world he loved.

Jimmy Lee Murray

After living with HIV for 17 years, former San Francisco and San Jose resi-



dent Jimmy Lee Murray lost his battle with the virus on the night of January 21, 2005.

Jimmy slipped away quietly at the Al-bany Medical Center, surrounded by family and friends on the first anniversary of his brother, Charles, death.

Jimmy was a popular bartender at Daddy's, The Mint, and Greg's Ballroom. He was a leatherman and titleholder, winning the first Mr. Ebony in Leather and an early International Mr. Cheeks and Chaps contests. After returning to New York, he was named the first Mr. North Atlantic Leather. He was an avid softball player. And he was known to grace the stage for occasional charity events as the Diva, Miss Diana Ross.

Jimmy Lee is survived by his parents, James and Betty Murray; his daughter, Tonya; a granddaughter, and four siblings. He will also be fondly remembered by his eclectic leather family, which included Thom Dombkowski, Jill Carter, Queen Cougar, Viola Johnson, Marcus Hernandez, Vern Stewart, Don Thompson and Jim Dohr.

Memorials may be made to the AIDS Emergency Fund.

John (Jack) R. Pelizzari

John (Jack) R. Pelizzari passed away at his home in Cathedral City, California, on January 3, 2005.

Jack was born in Reno on May 28, 1925. His father, John, was a native of Reno and his mother, Nora A. (Row)



was born in Lancaster, England. Jack attended Mt. Rose Billingshurst and Reno High School and was graduated from the University of Nevada in 1949.

Jack worked for the investment firm of J.A. Hogle & Company and later was affiliated with the Durkee Travel Bureau for many years.

Music was a great part of his life. Jack was a past president of the Washoe County Community Concert Association and a board member of the Reno Chamber Orchestra. He sang with the Reno Civic Chorus, the "Golden Tones," and with the "Sheep Dip" benefit productions. He was also a member of the Trinity Episcopal Church choir in Reno.

With his partner, Jack moved to San Francisco in 1990, where they lived for 10 years before moving to Cathedral City. Together they traveled to many parts of the world, including frequent trips to England to visit relatives.

Survivors include Dr. Robert Winchell; his cousins, Daryl Pelizzari and Jean Chresno; his close friends, Ione Olson, John Filler and Arthur Sampson; and many other close friends and relatives, here and in England.

Services will be held at a later date at Trinity Episcopal Church in San Francisco and at Mt. View Cemetery in Reno. In lieu of flowers, donations in Jack's memory may be sent to Trinity Episcopal Church, "Church Organ Restoration Fund," 1668 Bush St., San Francisco, CA 94117.

Jack, we will all miss you, your joyful presence and beautiful tenor voice. You will be in our hearts and prayers always.

Chester B. Rice

08/17/67 — 01/17/05

Chester B. Rice, who was a friend & mentor to many in the Bay Area, died January 17th, 2005 at home in San Francisco. He was 38. Death was due to complications of AIDS.

Chester was born and raised in the Bay Area, residing in Fresno, Hayward



and San Francisco. Recently retired, he had a successful career in personnel management as well as process manufacturing & distribution management.

Chester is survived by his son Michael, Brother Allen, Sister Carrie, Cousin Amy and grandmother Eurlen. In addition to his blood family, Chester has a very large extended family in the many friends and lives he touched. His primary care-giver during his illness was Jamey Scally, with whom Chester lived his last five months. He is very specially remembered by many.

A memorial is planned for Tuesday, February 8th. Please e-mail memorial.info@gmail.com for exact time and location.

Denis Lee Tryon

1949 — 2005

Denis Lee Tryon passed away on January 16 at Coming Home Hospice in San Francisco following a long battle with cancer. Denis was born on June 20, 1949, in Mansfield, Ohio, as the next to the youngest of 14 children to Helen and Willis Tryon. Since 1986, he made his home in the Castro in San Francisco. For nearly 30 years, Denis was a skilled and caring RN and a member of the California Nursing Association. He was proud of living in his adopted city, of being a caregiver, and of being Polish-American (as everyone who knew Denis could testify).

Denis was a loving brother and friend, but he didn't suffer fools quietly: his rapier wit never failed to cut through any kind of hypocrisy, dishonesty, selfishness or cruelty. He was not a friend of the present administration in Washington.

He is survived by his large, loving family and many, many friends who will miss him greatly, including: Candy and Mary, Debi, Bruce and Derek, Krystyna, Valerie, Bob, Pat and, last but far from least, Fifi.

KDFC

◀ page 1

news magazine in Los Angeles, and the B.A.R. drew attention to the incident.

The issue has since "exploded," according to 8 Guys Out co-founder Robin Koocher, who said she has been contacted by many people offering to organize and help any potential boycotts or lawsuits. The B.A.R. has also received copies of numerous letters written to KDFC as well as local lawmakers and city agencies.

Thomas Dunn of Marriage Equality California wrote several such letters, receiving a prompt response from Supervisor Bevan Dufty, who shared Dunn's letters with other supervisors, as well as the San Francisco Human Rights Commission and the city attorney's office.

Dunn said that his initial approach has been to share his concerns before labeling KDFC as bigoted, but at the same time, "We have to let KDFC know that this is inappropriate behavior and that we are not a community of people they can ignore."

KDFC's behavior is particularly inappropriate in San Francisco, said Dunn, as it is akin to disrespecting gay people "in our own backyard," at a time when the entire community is under attack nationally.

"KDFC is an excellent station which provides a great service. But they have to know that the LGBT community is their core community, whether they are identified as being such or not. They have to take us seriously," said Dunn, who added that he has "no choice" but to pursue the matter, and plans on filing a formal complaint with the city's Human Rights Commission.

At press time, HRC has not yet received any formal complaints, according to the agency's senior compliance officer Cynthia Goldstein, "but we are very concerned about it," she said.

"Obviously any business that markets to the San Francisco population we had hoped would be more sensitive to this issue and appreciative of its audience," said Goldstein, who added that "if people are concerned, they can call us, and we would certainly look into it more closely. While we

don't want to infringe on First Amendment rights we definitely think it's important to send a message that discrimination — whether illegal or legal — should not be tolerated."

It is somewhat unclear what kind of legal action may be successfully pursued in a field such as media advertising, where freedom of speech — including freedom to refuse viewpoints that offend a company's philosophy — is often a priority. Many LGBT people, for instance, have supported other media outlets' decisions not to run homophobic advertising.

Bonneville Communications is a Salt Lake City-based company that owns broadcast operations around the country. Its Web site describes it as a company "comprised of values-driven people" with a mission to "make a difference in the communities where it operates."

Still, Lueth said that nobody at the San Francisco station is affiliated with the Mormon Church, and he emphasized that gay advertising had never been turned down before.

Lueth also added that he doesn't entirely trust the motivations of the founders of 8 Guys Out, especially since before the media coverage, the situation was not very controversial.

"Even now this is not the biggest uproar we've experienced. We've had more outcry about the Jiffy Lube ad being too loud," he said. "It's been blown out of proportion possibly by the advertiser trying to get some free publicity."

For the East Coast-based Koocher, interactions with KDFC were clearly homophobic. She and her fellow heterosexual business partner Jocelyn Fenyn started 8 Guys Out after successfully running a straight service called Dinner Introductions and being approached by gay men who wanted something similar for themselves. Classical radio, she said, was the obvious choice for advertising based upon the demographic of her clientele.

"We were very successful in New York by placing ads on WQXR radio and we became very well branded. We got so many phone calls from gay men who asked if we would put together tables for them and we said, 'Of course,'" said Koocher, who said the gay division

of her business in New York currently has over 200 members.

With the decision to roll out onto the West Coast, she said, her advertising representative sent a radio ad to the stations from which they wished to buy space.

"It was the exact same copy that runs in New York," she said, explaining that it wasn't until she received an e-mail from a KDFC advertising representative (the e-mail that Lueth disputes) that she realized she was experiencing antigay discrimination.

"The e-mail basically said that upper management didn't want to take ads for a gay dating service because when they had run ads for the show *Boy Meets Boy* they got irate phone calls," said Koocher, adding that the station did offer to run ads for her straight service if she ever decided to roll that out to the West Coast.

"Well that sounds a little homophobic to me," said Koocher. "I have to tell you I was appalled. Keep in mind I am straight, and at first I was angry as a businesswoman about the inability to attract members through advertising. That lasted about 20 seconds, and then I digested what they actually said to me, from a human standpoint and in terms of equal rights. And I didn't even know that anger could exist inside of me."

Koocher said she is undecided on any legal action, although she would likely cooperate with anyone who decided to pursue the matter. Mostly, she said, she no longer has an interest in trying to give money to a company that she believes is discriminatory.

"It may take longer to get the word out in San Francisco but I'm not selling my soul to the devil," she said.

But Lueth said that such judgments are not merited based upon a one-minute advertisement that went the way so many other ads have gone.

"We are demeaned and the gay community is demeaned when I have to say things like, 'Some of my best friends are gay.' But our track record on this subject is very strong and our support and partnership with the gay community is very strong and we stand by it," he said. "I would hope the community could judge us on our entire record and not just 60 seconds." ▼

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Wins and losses

by Jim Provenzano

Two Bay Area gay men's basketball teams, the SF Rock Dogs and SF Fusion, competed in the annual Hillcrest Classic in San Diego January 15-16.

Both teams were the only undefeated of 12 competing teams after the first day. The Fusion knocked off tournament favorite New York Ballers in a tight contest on day one, 41-38, leaving them among the top two seeded teams.

Both teams won their first playoff games on day two before falling in the semifinals to San Diego and New York. They shared third place and both finished the tournament 4-1.

Also, Stuart Leung of the San Francisco Fusion won the 3-point shooting contest, hitting 6 of 10 shots in the final round of that

contest.

SF Fusion's scores:

Fusion (51) vs LB Rebels (31)

Fusion (41) vs NY Ballers (38)

Fusion (46) vs Chicago Spin (31)

In elimination rounds, the Fusion beat Team Dallas 56-24, but lost to the San Diego Devils 48-65, tying them for third place.

San Francisco Rock Dogs' scores:

Rock Dogs (46) vs Team Dallas (31)

Rock Dogs (58) vs LB Ballers (31)

Rock Dogs (49) vs SD Pecs (33)

In elimination rounds, the Rock Dogs defeated the LB Rebels 69-60, but lost to the NY Ballers 43-58, also tying for third place.

GLAF conference canceled

The 2005 Gay & Lesbian Athletics Foundation conference, originally scheduled to take place this March in Washington, D.C., has been canceled.

"We deeply regret that we are not able to hold the conference this year," said GLAF Executive Director Mac Chinsomboon. "But as planning progressed into the new year, it became very apparent that the scheduled dates

did not support proper coordination for securing commitments from many of our targeted speakers."

GLAF's inaugural conference in 2003, and the second one in 2004, were held in Boston. "As a young organization, we could not anticipate the level of challenges that we would face in planning and managing such an undertaking in a different location," Chinsomboon added.

Brent Minor, chair of the D.C. host committee said, "We have worked very hard over the past year to coordinate the many details required for a successful conference. However, we accept the decision of the GLAF board to cancel the 2005 conference and to focus their efforts toward their longer term goals."

GLAF's priorities toward the future include further development of its scholarship fund launched in 2004 to benefit high school and collegiate athletes and other Olympic Games hopefuls. In addition, planning is under way for GLAF's participation as a partner in The Right to Be Different conference to be held in Montreal in August 2006. Discussions are being held about participating in the Gay Games in Chicago.

"We will explore resuming our athletics conference in 2007 and beyond," Chinsomboon said.

For more information, visit: www.GLAF.org.

Gay Games VII hotel reservations

Athletes, artists, and fans planning to attend Gay Games VII in Chicago, July 15-22 2006, can now make reservations at several downtown hotels online from the Gay Games Web site.

Offered in partnership with area hotels, the Chicago Convention and Tourism Bureau, and One Stop Chicago, the online reservation system provides access to the large block of reasonably priced accommodations re-



SF Fusion teammates at the Hillcrest Classic tournament in San Diego.

served last spring by Chicago organizers of the Gay Games.

In this first phase, nearly 20,000 room nights are available at nine separate downtown Chicago hotels with rates starting at \$109 per night, a discount of as much as 50 percent off regular hotel prices. The online system is designed for both international and domestic visitors, accepts major credit cards, and has an interactive capacity allowing individuals to modify their reservations. For more information, visit www.gaygameschicago.com.

Team San Francisco, the first of now almost 30 international partners to Gay Games VII, will keep participants updated on local events and information. To join up, visit www.teamssf.org.

Sporting life

Are you a current or former Bay Area athlete with a story to tell and some things to share? Your opportunity has arrived.

The GLBT Historical Society has asked me to guest-curate its next exhibit at the historical society (657 Mission Street Suite #300). "Sporting Life: GLBT Athletics and Cultural Change from the 1960s to

Today" will be the first-ever exhibit all about GLBT athletes.

Dozens of team representatives and individuals have already signed on to loan a fascinating array of items from our collective sports history. We're seeking recent and historic items from all aspects of the GLBT sports community; photos, newsletters, flyers, medals, trophies, equipment, banners, and other historic items.

Of particular interest are items from the early days of the gay sports leagues. Even if you're not currently in a sport, if you ever have participated, and have some items to loan or donate, now is the time. We'll be receiving items over the next few weeks. In addition, volunteers interested in helping with the exhibit are appreciated. Special events through the run of the exhibit are planned. ▼

To learn more about the historical society, visit www.glbthistory.org. To participate, e-mail me at: jimproven@yahoo.com. For more columns, visit www.sportcomplex.org.

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Street fairs

◀ page 3

these fairs donate their proceeds to local charities.

"We would like to give all the money we make to local charities rather than to extra fees and taxes," said Gaynes.

Others — particularly larger

events like the San Francisco LGBT Pride Parade and Celebration — bring millions of dollars in revenue into the city, through hotel reservations and other spending, in part because their no and low admission fees draw big crowds. If street fair fees are hiked too much, higher costs will be reflected in what attendees and participants have to pay, or in lower donations to ben-

efiting organizations.

"It's understandable why they are looking for new revenue sources but I hope that they don't put too heavy of a burden on street fairs," said SF Pride board President Joey Cain. "Street fairs help area nonprofits and can generate a huge amount of income for the city. Pride brings in \$100 million in tourist dollars."

SF Pride is another group experiencing a delay in its application; usually, the organization gets its hearing in February for the annual June event, said Cain, but the current hold makes sticking to the regular schedule unlikely.

Assuming that the proposed street fair fee hikes are not thousands of dollars, said Cain, Pride should still be able to set its vendor and booth fees accurately. But not knowing is the real obstacle.

"What really freaks us out is we have pretty tight financial limits and when we send in our budget we have to figure in what all the fees are. Not knowing what the fee is going to be is pretty disturbing, as is not being able to get a permit within a particular timetable."

"Obviously," said Cain, "We're going to have to come up with what they ask for. My guess is we can still go ahead with most of our planning, but we need to examine what will be impacted." ▼

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Homoboy

◀ page 1

and its appropriation of hip-hop and gangsta rap imagery, such as using a rottweiler, flat screen television, and pimped out car as icons on the Web site, is startling at first. But while they see the campaign's tone and over the top portrayal of hip-hop culture leaning toward stereotyping, they nonetheless welcome the city's first foray into targeting young black men with HIV messages.

"I am not feeling this Web site. It just seems kind of, my first initial impression is it seems culturally exploitative toward black folk. It is too bling-bling, too much," said Rickey Williams, coordinator of the Our Love Program, the black men's program at the Stop AIDS Project. "In some level reinforces some stereotypes."

But Williams, 26, said the site's directing guys to places to go for HIV and STD testing and treatment, as well as where to get free condoms is valuable. In looking at the site, he said he also liked its multicultural aspect — the campaign features both a Latino and Asian guy as well as a black guy and transsexual woman.

"I like the catch phrase 'don't be a bitch use a condom.' It is talking about taking self-responsibility for your body," he said. "On some level people dealing with HIV and STDs might take offense to that but I think it in fact is a positive message of taking care of your body."

Francis Broome, 30, the program manager for the Black Coalition on AIDS' Many Men, Many Voices, a group for gay black men age 21 and over, said after thinking about the campaign his reaction is "a positive one."

"It's about time DPH is opening up their prevention messages to a diverse group of people. Historically they have been very gay, white men focused. This ad will broaden the scope of people that the prevention draws in," said Broome.

However, he cautioned that

not everyone would embrace the ad, particularly those men of color who do not attach the word gay to their sexual identity.

"It kind of is startling in the sense it is very stereotyping of the hip-hop culture in the black community. I don't think everyone will associate with it. It will bring some people in but turn some people off," he said. "The title 'homoboy' particularly with black men and Latino men, not a lot of people identify with this terminology. We use different terminology. We don't use gay, we use same-gender loving. Our social marketing material is very different now."

As with its "Crystal Mess" campaign last fall, which depicted men strung out on speed and also provoked strong reactions, the health department's latest campaign is also meant to be attention getting.

"This campaign is designed to get people talking," said Steven Tierney, the health department's director of HIV prevention. "When we spend money on social marketing now it has to be a little more targeted and we have turned up the volume a little bit. People have complained that health messages have gotten a little boring and they don't pay attention to them."

Nonetheless, Tierney said at first he questioned the campaign's use of the word "bitch" and requested the ad agency retest it with focus groups to ensure the targeted group would embrace the message.

"It is not language I would have chosen, but it was field tested. I am a 53-year old white guy. It did not make sense to me, but it wasn't supposed to," said Tierney. "It's designed for African American youth and it was designed through a series of focus groups with youth. The young people we are trying to speak to we want to get them to think about risk behavior. They are young folks who don't listen to traditional health messages."

With black men disproportionately impacted by HIV within San Francisco compared to white men, Tierney said it is important

that the city find ways to connect with this population group.

"This is a group that hasn't been effectively brought into services. This is an attempt to speak to them in the language they shared with us in focus groups," he said. "What we know about prevention messages is it is best if they are spoken in the vernacular of the community we are trying to reach."

The campaign cost \$49,000 to develop and \$49,000 to implement.

So far, those young people Tierney has heard from like the campaign. Marcus Mahto, who helped work on the campaign as an intern with the ad agency, said his circle of friends has so far embraced the ad and its use of hip-hop symbols.

"I am going to be wearing the necklace and I am going to get some of the necklaces for some of my friends. I already had a couple friends ask where they can get it," said Mahto, who is 25 and HIV-positive. "I think it is really great compared to other campaigns. People are totally nude in some campaigns I have seen at the bar but you don't have to be that vivid."

As for the imagery and ethos of the homoboy, Mahto said the persona the ad projects can be a good role model for young men to emulate.

"If they want to be that model or that person it shows them they can do that without getting an STD, and if they get an STD where to go to get checked," he said.

With younger generations of gay men utilizing the Internet as a part of their social lives, the campaign also includes homoboy screen savers and buddy icons people can download from the Web site.

"It will give you something to remind you in your face on your computer for you to get tested every couple of months," said Mahto. "Or with the buddy icon, it might prompt people to ask their partner if they have an STD or might intrigue them to get tested before they have sex. That is really needed in this community." ▼

LEGAL NOTICES

CITY AND COUNTY OF SAN FRANCISCO



VACANCY NOTICES

Pursuant to the provisions of Section 54974, California Government Code, notice is hereby given of the following unscheduled vacancies. Interested persons may obtain an application from the Board of Supervisors web site at www.sfgov.org/site/uploadedfiles/bdsuprvr/Vacancy_Notices/vacancy_app.pdf or from the Clerk of the Rules Committee, 1 Dr. Carlton B. Goodlett Place, Room 244, San Francisco, CA 94102-4689. Completed applications should be submitted to the Clerk of the Board. All applicants must be residents of San Francisco, unless otherwise stated. Additional information may be obtained by accessing the City's web site: www.sfgov.org/bdsuprvr

Please Note: Depending upon the posting date, some vacancies may have already been filled. To determine if vacancies for this Board/Committee/Commission or Task Force are still available please call the Rules Committee Clerk at 554-5184.

BACK STREETS BUSINESS ADVISORY BOARD

Vacant seat, new appointment, seat 1, must be a current or former owner, operator, or officer of a light PDR Back Streets business located in San Francisco, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 2, must be a current or former owner, operator, or officer of a medium PDR Back Streets business located in San Francisco, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 3, must be a current or former owner, operator, or officer of a core PDR Back Streets business located in San Francisco, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 4, must be an officer or representative of an organization that represents San Francisco businesses, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 5, must be an officer or representative of a labor union or other labor organization, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 6, must be an officer or representative of an economic development or planning organization or association, or of an academic institution, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 7, must be a person who has a demonstrated interest in and knowledge pertaining to Back Street businesses, for the unexpired portion of a term ending November 16, 2006.

Vacant seat, new appointment, seat 8, must be a person who has a demonstrated interest in and knowledge pertaining to Back Street businesses, for the unexpired portion of a term ending November 16, 2006.

ETHICS COMMISSION

Vacant seat, succeeding Michael Garcia, term expiring February 1, 2005, seat 1, must be broadly representative of the general public, for a new six-year term ending February 1, 2011.

COMMUNITY CHOICE AGGREGATION CITIZENS ADVISORY TASK FORCE

Vacant seat, new appointment, seat 1, must be expert on Community Choice Aggregation, for the unexpired portion of a term ending May 31, 2006.

Vacant seat, new appointment, seat 2, must be an expert in municipal revenue bond financing, for the unexpired portion of a term ending May 31, 2006.

Vacant seat, seat 3, new appointment, must be an environmental justice advocate currently residing in Hunters Point, for the unexpired portion of a term ending May 31, 2006.

Vacant seat, seat 4, new appointment, must be a representative of labor, for the unexpired portion of a term ending May 31, 2006.

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF HUMAN SERVICES REQUEST FOR PROPOSALS #294

Dear Potential Applicant:
The San Francisco Human Services Agency (SFHSA) is requesting proposals from qualified agencies or organizations interested in contracting to provide the contract mode In-Home Supportive Services (IHSS) within and for the City and County of San Francisco. The IHSS Program provides assistance to those eligible aged, blind, and disabled individuals who are unable to remain safely in their own homes without this assistance. The winning respondent is responsible for providing IHSS to clients as authorized by the SFHSA. The contract will be for the period from 7/1/05 to 6/30/08. The amount of the contract will be negotiated with the winning respondent.

An RFP packet may be picked up at SFHSA, Office of Contract Management, 1650 Mission Street, Suite 300, beginning Tuesday, January 25, 2005. Office hours are from 8:30 AM to 5 PM. RFP packets and subsequent updates will also be available on the City's website. Go to [HTTP://SUN-SET.CLSFCA.US/PBIDS.NSF](http://SUN-SET.CLSFCA.US/PBIDS.NSF) and click on the "Consultants and Professional Services" link.

The Respondents' Conference will be held on Tuesday, February 8, 2005 at 11:00 AM at 170 O'rs, Born Auditorium, SF, CA. For further information, call Joseph Huang at (415) 557-5181. Due date for responses is Thursday, March 3, 2005 at 4 PM. 01/27/2005

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541676

In the matter of the application of Leslie Anne Carter for change of name. The application of Leslie Anne Carter for change of name having been filed in Court, and it appearing from said application that Leslie Anne Carter has filed an application proposing that his/her name be changed to Gabrielle Anne Carter. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the 15th day of February, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted. JAN. 20, 27, FEB. 3, 10 2005

CITY AND COUNTY OF SAN FRANCISCO DEPARTMENT OF HUMAN SERVICES REQUEST FOR PROPOSALS #296

Dear Potential Applicant:
The San Francisco Human Services Agency (SFHSA) is requesting proposals from qualified agencies, organizations, or individuals interested in contracting to provide a Fiscal Agency for the One Stop Operator Consortium, which manages and operates a "single service delivery system" for workforce development for the City and County of San Francisco. The Fiscal Agent for the Consortium will be the employer of record for the designated Consortium employees (between two and eight employees) and administer the payroll, benefits, and fiscal/tax filings for these employees and provide detailed reporting to the Consortium on a regular basis.

The contract will be for the period from 6/1/05 to 6/30/08. The amount of the contract will be negotiated with the winning respondent. An RFP packet may be picked up at SFHSA, Office of Contract Management, 1650 Mission Street, Suite 300, beginning Tuesday, January 25, 2005. Office hours are from 8:30 AM to 5 PM. RFP packets and subsequent updates will also be available on the City's website. Go to [HTTP://SUN-SET.CLSFCA.US/PBIDS.NSF](http://SUN-SET.CLSFCA.US/PBIDS.NSF) and click on the "Consultants and Professional Services" link.

The Respondents' Conference will be held on Wednesday, February 16, 2005 at 11:00 AM at 1650 Mission Street, Suite 300, SF, CA. For further information, call Joseph Huang at (415) 557-5181. Due date for responses is Thursday, March 3, 2005 at 4 PM. 01/27/2005

STATEMENT FILE A-0281752-00

The following person(s) are doing business as: Triad Partners, 65 Ora Way C-107, San Francisco, Ca. 94118. This business is conducted by a general partnership, signed Joseph Dung. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/30/04. The statement was filed with the City and County of San Francisco, Ca. on 12/30/04. JAN. 13, 20, 27 FEB. 3, 2005

Gay bishop

◀ page 16

in our churches is really a way to avoid talking about sexuality in our churches. Sexuality is something we have avoided talking about for centuries," he said. Later he added, "At some level American men know that the jig is up."

He railed against the church's teaching that sex is something to be saved until one's wedding night and leaving children with a sense that sex is somehow dirty. He called "just say no" messages, whether to sex or drugs, as offensive and reprehensible.

"This does little to protect our kids from AIDS but teaches them the wrong things about sex," he said. "We must not say no to sexuality."

Robinson said he does believe in abstinence outside marriage only because he has witnessed how sex outside a committed relationship can leave one feeling unloved and longing for a deeper connection.

"I am far more worried about our sons' and daughters' self-esteem and self-worth than if they are virgins on their wedding day," he said. "Lovingmaking outside a safe, committed self-loving relationship is risky. Even being married with someone doesn't mean sex is going to be safe."

He took issue with conservatives' creed that it is okay to be gay as long as a person does not engage in gay sex. Doubtful that conservatives truly are okay with someone being gay, Robinson called it "silliness to say it is okay to be gay if you are not practicing.

Hello. I am gay all the time. At what point do you stop acting gay and become a practicing gay? It is just silly."

He also said it is time to dispense with the "dichotomy of heterosexual versus homosexual, as if that is the only two things there are. There are so many varieties of sexualities. As soon as we stop talking about this versus that we will all be much better."

And LGBT people need not shy away from showing their spirituality or becoming people of faith, said Robinson.

"We have to realize the Bible has been hijacked from us by the religious right. Those are our stories, they can't have them," he added. "Please claim the faith that is yours. There is a big party waiting for you and a big set of arms waiting to embrace you." ▼

MPA in Senate

◀ page 14

this session.

Last year, on a technical vote to close off debate, a similar measure could gather only 48 votes in the Senate, well short of the 60 votes needed to end debate, and shorter still of the 67 votes needed to pass a constitutional amendment.

A constitutional amendment must also pass the House of Representatives by a two-thirds vote and be ratified by three-fourths of

the states.

MPA advocate Senator Rick Santorum (R-Pennsylvania) conceded that at this point they probably did not have the votes to pass the amendment.

Reaction from LGBT groups and allies was swift.

"The American people value freedom, not discrimination," said Winnie Stachelberg, political director of the Human Rights Campaign. "Pushing an amendment that would deny protections to millions of Americans is completely out of step with our na-

tion's values."

National Stonewall Democrats Executive Director Dave Noble said, "The only institution this amendment is designed to protect is the Republican Party, and even at that this legislation will prove inept."

Patrick Guerriero, executive director of Log Cabin Republicans, urged senators "to avoid a repeat of the divisive culture war debate of 2004 caused by the anti-family Federal Marriage Amendment" and focus upon reforms that a broad swath of the country wants. ▼

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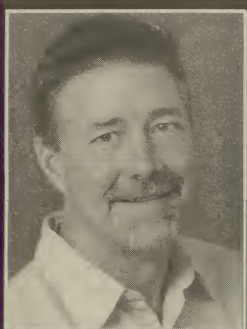
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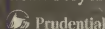
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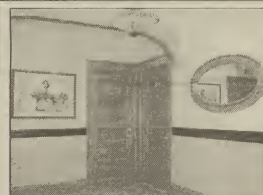
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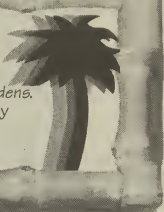
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LEGAL NOTICES

STATEMENT FILE A-0281919-00

The following person(s) are doing business as: 1.) Tony's Windows & Glass 2.) Tony's Glass 3.) Tony's Windows, 25 Virgil Street San Francisco, Ca. 94110. This business is conducted by an individual, signed Jesse Villarreal. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/05. The statement was filed with the City and County of San Francisco, Ca. on 1/7/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281415-00

The following person(s) are doing business as: Propaganda Industries, 2070 Pacific #201, San Francisco, Ca. 94109. This business is conducted by an individual, signed James Hanusa. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/01/04. The statement was filed with the City and County of San Francisco, Ca. on 12/14/04. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281899-00

The following person(s) are doing business as: Pier 38 Yachts, Pier 38 The Embarcadero, San Francisco, Ca. 94107. This business is conducted by an individual, signed Wayne Moskow. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/6/05. The statement was filed with the City and County of San Francisco, Ca. on 1/6/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281782-00

The following person(s) are doing business as: I.G.S., 849 22nd St. San Francisco, Ca. 94107. This business is conducted by an individual, signed Isidro Gutierrez. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/11/05. The statement was filed with the City and County of San Francisco, Ca. on 1/3/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281860-00

The following person(s) are doing business as: Flower Cart, 2 Montgomery San Francisco, Ca. 94104. This business is conducted by an individual, signed Valerie Chiang. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/5/05. The statement was filed with the City and County of San Francisco, Ca. on 1/5/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281805-00

The following person(s) are doing business as: Chic-Hotel, 301 Folsom St. #D San Francisco, Ca. 94105. This business is conducted by an individual, signed Elisabeth Scharbaum. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/2/05. The statement was filed with the City and County of San Francisco, Ca. on 1/3/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281896-00

The following person(s) are doing business as: Kiki Yo, 605 B Cheney St. San Francisco, Ca. 94131. This business is conducted by a limited liability company, signed Kirkland Taber. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/1/05. The statement was filed with the City and County of San Francisco, Ca. on 1/06/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0281971-00

The following person(s) are doing business as: Wizard of Change Wellness. This business is conducted by an individual, signed Wendy S. Wiseman. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/10/05. The statement was filed with the City and County of San Francisco, Ca. on 1/10/05. JAN. 13, 20, 27 FEB. 3, 2005

STATEMENT FILE A-0282113-00

The following person(s) are doing business as: Unbelievable Edibles, 421 Taraval Ave. San Francisco, Ca. 94116. This business is conducted by a general partnership, signed Sean Lackey. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/01/05. The statement was filed with the City and County of San Francisco, Ca. on 1/14/05. JAN. 20, 27 FEB. 3, 10 2005

STATEMENT FILE A-0281959-00

The following person(s) are doing business as: 1.) Eng & Associates, 2.) Barrister Law Group, 3.) Golden Gate Law Offices, 4.) Golden State Law Offices, One St. Francis Place Ste 5201 San Francisco, Ca. 94107-1338. This business is conducted by an individual, signed John J. Eng. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/10/05. The statement was filed with the City and County of San Francisco, Ca. on 1/10/05. JAN. 20, 27 FEB. 3, 10 2005

IN THE SUPERIOR COURT OF THE

STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO FILE # CNC 04541617

In the matter of the application of 1.) Cindy Fan 2.) Kevin Fan 3.) Elvina Fan for change of name. The application of 1.) Cindy Fan 2.) Kevin Fan 3.) Elvina Fan for change of name having been filed in Court, and it appearing from said application that 1.) Cindy Fan 2.) Kevin Fan 3.) Elvina Fan has filed an application proposing that his/her name be changed to 1.) Cindy Angela Fan 2.) Kevin Bill Fan 3.) Elvina Diana Fan. Now therefore, it is hereby ordered, that all persons interested in said matter do appear before this Court in Department 218 on the 24th day of February, 2005 at 9:00 am of said day to show cause why the application for change of name should not be granted. JAN. 20, 27 FEB. 3, 10 2005

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LEGAL NOTICES

STATEMENT FILE A-0281719-00

The following person(s) are doing business as: Baking Arts, 542 Brannan #410 San Francisco, Ca. 94107. This business is conducted by an individual, signed Richard Festen. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 12/29/04. JAN. 20, 27 FEB. 3, 10 2005

STATEMENT FILE A-0282287-00

The following person(s) are doing business as: SP Hardwood Floors, 445 Harriet St., San Francisco, Ca. 94103. This business is conducted by an individual, signed Marek Burzynski. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/21/05. The statement was filed with the City and County of San Francisco, Ca. on 1/21/05. JAN. 27 FEB. 3, 10, 17 2005

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STATEMENT FILE A-0282236-00

The following person(s) are doing business as: E & H Real Estate Investing, 136 Molmo Drive, San Francisco, Ca. 94127. This business is conducted by a general partnership, signed Elizabeth Williams. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/20/05. The statement was filed with the City and County of San Francisco, Ca. on 1/20/05. JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0282220-00

The following person(s) are doing business as: All Wired Communications, 775 Goettingen St., San Francisco, Ca. 94134. This business is conducted by an individual, signed Walter Kent Anderson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 1/04/00. The statement was filed with the City and County of San Francisco, Ca. on 1/20/05. JAN. 27 FEB. 3, 10, 17 2005

STATEMENT FILE A-0282139-00

The following person(s) are doing business as: ONO, 400 Valencia St., San Francisco, Ca. 94103. This business is conducted by an individual, signed Vena Shotivny-garata. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 1/14/05. JAN. 27 FEB. 3, 10, 17 2005

NOTICE OF APPLICATION TO

SELL ALCOHOLIC BEVERAGES

To whom it may concern: The Name of the Applicant(s) is/are: Olson Bruce Winston. The applicants listed above are applying to the Department of Alcoholic Beverage Control at 71 Stevenson Street, Suite #1500 San Francisco, Ca. 94105, to sell alcoholic beverages at: Fulton Ave. & 47th Ave. San Francisco, Ca. 94121. Type of License applied for: 41-ON-SALE BEER AND WINE - EATING PLACE JAN. 27 2005

STATEMENT FILE A-0281751-00

The following person(s) are doing business as: Evolving Productions, 2642 Gough St. #102, San Francisco, Ca. 94123. This business is conducted by domestic partners, signed Veronica Labeau and Christopher Grinstead. The registrant(s) commenced to transact business under the above listed fictitious business name or names on 12/30/04. The statement was filed with the City and County of San Francisco, Ca. on 1/30/04. JAN. 27 FEB. 3, 10, 17 2005

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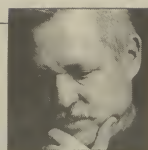
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Everyone who was everyone
'Beaton in the Sixties' presents the gossipy
'60s diaries of England's Cecil Beaton.
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Army maneuvers
Author Armistead
Maupin in conversation.
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'Queer Eye' witness
Meet Ted Allen, foodie
'for the Straight Guy.'
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ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 35 • No. 4 • 27 January 2005

The 2005 Imperial Court campaign is off and running!

Society's child

by Donna Sacket



Emcee Donna Sacket (left) and this year's three candidates for Empress.

The next best thing to being there is hearing all about it, and now that's exactly what you have with my new biweekly B.A.R. column: an inside look at this vibrant community's goings-on!

The busy season for the Imperial Family of San Francisco began last Saturday night, with the presentation of candidates for Emperor and Empress. We are delighted to announce that there are three candi-

dates for Empress: **Chica, Victoria Secret, and Tiger Lily.** There are two candidates for Emperor: **John-Richard and Ed Morgan.** They were all out in force with their volunteer teams as buses toured them across the city from Marlena's to The Edge, from The Metro to Ginger's Trois, from Mr. Lee-Ona's Cocktail Lounge to Diva's. Emperors **Steven Rascher, John Carrillo, Brian Benamati, Jacques Michaels, T.J., Simeon,**

and **Fernando;** and Empresses **Cockatielia, Marlena, Sheba!, Susie Wong, Alexis Miranda, and China Silk** all joined in the festivities.

This promises to be a spirited campaign, culminating in voting day, on Saturday, February 12. Mark your calendars now for Imperial Coronation on Saturday, February 19, at the Gift Center Pavilion, followed by

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The boys of the chorus

Les Choristes full of troubled boys

by David Lamble

The new French film *The Chorus* (*Les Choristes*) opens with a gruff-looking man approaching the iron gates of what could either be a prison or the castle home of Count Dracula. It's 1949, and French authorities, having won their country back from the Nazis and their collaborators, find themselves with the responsibility for the care and feeding of tens of thousands of homeless or unwanted boys — girls, too, but not in this movie.

These kids are not, strictly speaking, orphans. Their parents often exist but are weighed down by their own youth, poverty or status. Some are Jewish kids whose parents were either exterminated or had their life force sucked out of them. Some are merely young thieves in training — they are unwanted, or wanted elsewhere.

In a film by Jean Vigo, Francois Truffaut, Robert Bresson, or Louis Malle, these boys might be in for a very rough time, might be dead by film's end (sometimes at their own hands) or have, at best, very dark futures. *The Chorus* has been attacked in

page 28 ►



Gerard Jugnot (left) in *The Chorus*

SECOND OF TWO SECTIONS

GLAAD Awards nominees announced

'Kinsey,' 'Bad Education,' 'The L Word' among the contenders

The Gay & Lesbian Alliance Against Defamation (GLAAD) announced the nominees for its 16th Annual GLAAD Media Awards presented by Absolut Vodka last week.

Among the nominees: Fox Searchlight Pictures' acclaimed biopic *Kinsey*, Pedro Almodovar's *Bad Education*, UPN's new hit drama *Kinsey*, HBO's *The Wire*, Showtime's *The L Word*, *The Oprah Winfrey Show*, *60 Minutes*, *Univision*, *Latina*, and *The Boston Globe*.

In addition to 141 competitive nominees in 37 categories, GLAAD also announced that it will present a Special Recognition award to Comedy Central's *The Daily Show* with Jon Stewart for its "smart, incisive, devastatingly funny coverage of gay and lesbian civil rights issues, and its hilarious skewering of the religious right's anti-gay agenda."

The GLAAD Media Awards recognize and honor the media for their fair, accurate and inclusive representations of the lesbian, gay, bisexual and transgender community, and the issues that affect their lives. A complete list of GLAAD Media Awards nominees follows.

2005 marks the first time that the GLAAD Media Awards will be

televised. MTV Networks' new cable channel, LOGO, is set to air the GLAAD Media Awards telecast in the fall, reaching millions of lesbian, gay, bisexual, transgender and allied households across the country.

The GLAAD Media Awards ceremonies will be held in New York on March 28, 2005 at the New York Marriott Marquis; in Los Angeles on April 30 at the Kodak Theatre; and in San Francisco on June 11 at the Westin St. Francis.

Broadcast networks led the way with 13 nominations, while cable followed closely behind with 10 nominees. Among the broadcast networks, CBS came away with eight nominations, while Showtime led cable networks with five nominees.

"Fair, accurate and inclusive media images have incredible cultural power — the power to open people's eyes, hearts and minds to the truth of our lives and our relationships," said GLAAD Executive Director Joan M. Garry. "Last year, audiences learned about LGBT history and historical figures in *Kinsey* and *Alexander*. They were introduced to transgender lives on *Oprah* and *Dateline NBC*. They witnessed our weddings in *The Boston Globe* and *The San Francisco Chronicle*. Time and again, story after story, this year's

GLAAD Media Awards nominees made a powerful case for fairness and equality, and it's our privilege to honor them."

GLAAD Media Awards nominees were published, released or broadcast between Dec. 1, 2003 and Dec. 31, 2004. Nearly 1,000 media projects were considered, in 24 English-language and 13 Spanish-language categories.

This year, GLAAD expects more than 5,000 people to attend the three ceremonies, raising more than \$3 million for the organization's work. Founded in 1985, GLAAD is the nation's lesbian, gay, bisexual and transgender media advocacy organization, with a staff of 43, an annual operating budget of \$7 million, and offices in Los Angeles and New York.

More than 100 corporate sponsors are showing their support, including Absolut Vodka, which is returning to the Media Awards as the Presenting Sponsor.

Outstanding Film, Wide Release

Alexander (Warner Bros.)
A Home at the End of the World (Warner Independent Pictures)
Kinsey (Fox Searchlight Pictures)
Monster (Newmarket Films)
Saved! (United Artists)

Outstanding Film, Limited Release

Bad Education (Sony Pictures Classics)
Bear Cub (TLA Releasing)
Blue Gate Crossing (Strand Releasing)
Brother to Brother (Wolfe Releasing)
The Mudge Boy (Strand Releasing)

Outstanding Drama Series

Kevin Hill (UPN)
The L Word (Showtime)
Queer as Folk (Showtime)
Six Feet Under (HBO)
The Wire (HBO)

Outstanding Comedy Series

Will & Grace (NBC)

Outstanding Individual Episode (in a series without a regular gay character)

"Daniela" *Cold Case* (CBS)
"It's Raining Men" *Cold Case* (CBS)
"Lost Boys" *Jack & Bobby* (The WB)
"Old Flame with a New Wick" *Two and a Half Men* (CBS)
"The Real World Rittenhouse" *Strong Medicine* (Lifetime)

Outstanding Television Movie

The Blackwater Lightship (CBS)
Jack (Showtime)

Outstanding Documentary

No Secret Anymore: The Times Of Del Martin and Phyllis Lyon (Sun-dance Channel)
The Opposite Sex: Rene's Story (Showtime)
Paternal Instinct (Cinemax)
Tarnation (Wellspring Media)
True Life: I'm Gay and I'm Getting Married (MTV)

Outstanding Reality Program

American Candidate (Showtime)
Big Brother 5 (CBS)
Queer Eye for the Straight Guy (Bravo)
The Real World: Philadelphia (MTV)
Survivor: Vanuatu (CBS)

Outstanding Daily Drama

All My Children (ABC)
One Life to Live (ABC)

Outstanding Talk Show Episode

"The 11-Year-Old Who Wants a Sex Change" *The Oprah Winfrey Show* (syndicated)
"Alan Cumming" *The Graham Norton Effect* (Comedy Central)
"I was Born a Woman, Today I'm a Man" *Maury Povich* (syndicated)

Outstanding TV Journalism

AIDS: A Pop Culture History (VH1)
"Scenes from a Marriage" *Dateline NBC* (NBC)
"They Didn't Ask, He Didn't Tell" *60 Minutes* (CBS)
"Trapped" *48 Hours Investigates* (CBS)
"Without Mercy" *Dateline NBC* (NBC)

Outstanding Newspaper Article

"Fatherly Love" by Richard A. Marini (*San Antonio Express-News*)
"A Grim Prognosis" by Laura Bond (*Westword*)
"In the Bible Belt, Acceptance is Hard-Won" by Anne Hull (*Washington Post*)

"LAPD Still Biased, Gays Allege" by Nora Zamichow (*Los Angeles Times*)

"Two Brothers, Two Weddings, One Family" by Thomas Faragher and Patricia Wen (*The Boston Globe*)

Outstanding Newspaper Columnist

Ellen Goodman (*The Boston Globe*)
Derrick Z. Jackson (*The Boston Globe*)
Patrick Moore (*Los Angeles Times, Newsday*)
Deb Price (*The Detroit News*)
Frank Rich (*The New York Times*)

Outstanding Newspaper Overall Coverage

The Boston Globe
The New York Times
San Francisco Chronicle
Seattle Times
South Florida Sun-Sentinel

Outstanding Magazine Article

"At Home in Two Worlds" by Dirk Johnson and Adam Piore (*Newsweek*)
"Coming Out in Corporate America" by Cliff Edwards (*BusinessWeek*)
"Growing Up with Mom & Mom" by Susan Dominus (*The New York Times Magazine*)
"Homophobia of All Hues" by Christopher Lisotta (*The Nation*)
"Should Their Love be Legal?" by Jessica Dulong (*CosmoGIRL!*)

Outstanding Magazine Overall Coverage

The Chronicle of Higher Education
The Nation
Newsweek
People
Time

Outstanding Digital Journalism Article

"The Cutting Edge" by Claudia Kolker (*Slate.com*)
"No Straight Answers" by Randy B. Hecht (*AARP.com*)
"Rainbow and Red" by Emily Alpert (*IntheFray.com*)
"Sex, Lies and the 'Down Low'" by Whitney Joiner (*Salon.com*)
"Sylvester: Living Proof" by James Earl Hardy (*Africana.com*)

Outstanding Music Artist

Melissa Etheridge, *Lucky*
George Michael, *Patience*
Scissor Sisters, *Scissor Sisters*
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Where's Out There?

Out There experienced a major computer meltdown last week, so this will be an issue devoid of his usual snarky remarks. But have no fear (or hope), Out There will return next week.

Due to a production error, the byline for last week's cover story on *Beautiful Boxer* was omitted. That story was written by David Lamble.

Finally, after presstime last week, we learned that actor Daniel Robinson, interviewed in the Backstage column for his role as Will Parker in *Oklahoma!*, has reinjured himself and will not do the show in San Francisco. ▼



Tonya Pinkins (right) is unforgettable as Caroline Thibodeaux.

Deep down South in the laundry room

'Caroline, or Change' enlivens the Curran

by Richard Dodds

There are many good things to be said about *Caroline, or Change* at the Curran Theatre, but one of its most exciting components is just how complicated its characters can become. These kind of human layers are rare in a Broadway musical, but then again this Broadway musical was created by the author of *Angels in America*.

Tony Kushner based his libretto on childhood memories of growing up in Louisiana, and he is clearly digging into some painful places. But 8-year-old Noah, the character who precipitates a big emotional collision, is not the main object of Kushner's interest. Instead, it is Caroline Thibodeaux, the black maid for a left-leaning Jewish family in the social cauldron of the early 1960s.

Brought to life in an unforgettable performance by Tonya Pinkins, Caroline is angry at how her life has turned out, but is frozen as much by her own bitter thoughts as by segregation and prejudice. Divorced and with three kids at home, she needs the job she resents and resists the white family's efforts to create a quasi-friendship. Most of all, she doesn't want to become emotionally involved with the little white boy who idolizes her and ends up pushing her over a personal precipice.

Caroline was originally conceived as an opera, and Kushner's smart and poetic libretto maintains a mostly sung-through structure that avoids precise song demarcations but can still rise to aria-like intensity. Composer Jeanine Tesori has set Kushner's words to an eclectic, robust, and accessible score that spans styles and cultures. But the lyrics, more so in the first act than the second, can sometimes get lost in the sound mix.

Caroline's work world is centered in the laundry room, a Spartan space that provides a solitude that allows her memories to surface and her imagination to provide human form to the washing machine, dryer, and radio. The bus she rides to and from work also has a personality, and on the evening of Nov. 22 sings mournfully of the death of President Kennedy. A hovering moon offers wisdom to those willing to listen.

Director George C. Wolfe, who directed Kushner's *Angels in America* on Broadway, has pulled together this imaginative but

complicated material into a confident, propulsive production that finds a way for both humor and hurt to coexist in the increasingly tense situations.

The cast, most of whom are continuing from the Broadway production, cannot be faulted, but can only be partially acknowledged. Veanne Cox is wonderful as Noah's stepmother, a transplanted New Yorker who can't find her bearings in Louisiana. And it's great to see Broadway veteran Alice Playten, who makes a touching impression in the small role as Noah's grandmother. As Noah, Benjamin Platt (who alternates with Sy Adamowsky) is a pro without any child-actor pretentiousness. Anika Noni Rose has a shimmering vitality as Caroline's increasingly rebellious daughter. And Chuck Cooper does expert double duty as the James Brown-like spirit of the clothes dryer and as the bus slowed by sorrow.

Caroline, or Change didn't fare very well on Broadway, which may have had more to do with audiences not willing to give it a try than audiences not enjoying it. Only Los Angeles and San Francisco are seeing the musical as done on Broadway, and it would be a shame to miss this chance to see such an original and powerful creation of musical theater. ▼

Caroline, or Change will run at the Curran Theatre through Feb. 20. Tickets are \$50-\$90. Call 512-7770 or go to bestofbroadway.com.

Love, Italian-style

NCTC's 'Mambo Italiano' is a throwback

by Richard Dodds

Take equal parts *Norman, Is That You?* and *My Big Fat Greek Wedding*, spice with Italian accents, and you wind up with the recipe for *Mambo Italiano*. The trouble is, the tastes don't always fit well together despite an attractive presentation at New Conservatory Theatre Center.

Steve Galluccio's play, first staged in Montreal a few years ago, is better known in this country for its recent screen version that changed some particulars but still seemed a cultural throwback to the 1970s dinner-theater hit *Norman, Is That You?*

In that comedy, a husband and wife find out that their son is gay and living with another man. A hooker is hired to turn him straight, but it doesn't work. In *Mambo Italiano*, a husband and wife find out that their son Angelo is gay and living with the deeply closeted Nino, who had once been his boyhood crush. A hot-to-trot woman is enlisted to turn him straight, but it still doesn't work — 30-odd years later.

But while the family in *Norman* was middle-class, middle-American, middle-everything, *Mambo Italiano* amps up Italian-immigrant stereotypes for much of its humor. In the Barberini household, conversations are hollered, food is abundant, and allegiance to

old-world traditions is demanded.

The ethnic humor may be obvious, but even obvious humor needs some roots, and NCTC's production only partly delivers. As the parents, Richard Ryan and Cathy Fithian are unconvincing as Italians, despite their robust portrayals and efforts at Italian accents. Fithian does make some effective emotional connections, but Ryan's unsettling girth makes his character's stomach ailments more ominous than they are probably meant to be.

Some of the performers do hit the Italian bull's-eye, including Jessica Viola as Angelo's Valium-popping sister, Camilla Busnovetsky as the crude woman enlisted to help turn Angelo straight, and Ana Bayat as Nino's aging sexpot mother.

Galluccio tries to counter his broad strokes with suddenly sincere soliloquies, mood-jarring personal attacks, and a heavy-handed last-minute affirmation of gay pride. Most of these duties are handled by Angelo, played with sincerity by the appealing Christopher Maikish. As his lover Nino, the imposing Tony Davis also takes part in some of the more serious moments.

Director George Maguire has pulled all the pieces together effectively on James K. Faerron's handsome set, and the opening-night audience found numerous occasions for laughter. The problems of *Mambo Italiano* stem mainly from a script that is pulling in too many

directions. It's like adding garlic to the cannoli. ▼

Mambo Italiano will run at the New Conservatory Theatre Center through Feb. 20. Tickets are \$20 - \$32. Call 861-8972 or go to nctcsf.org.

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Begins Tuesday

Armistead Maupin explains it all for you

For Frameline's 'Visionaries of Modern Cinema' series

by David Lambie

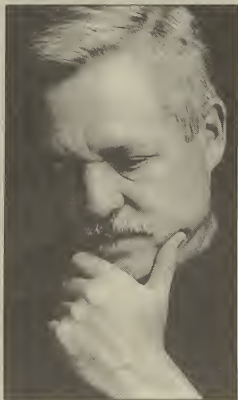
One of the most apt things ever uttered about the great San Francisco writer Armistead Maupin can be found in the very title of a British television documentary about his life: *Armistead Maupin Is a Man I Dreamt Up*. For decades, his fans, especially those lucky enough to have first read the *Tales of the City* saga serialized in the *San Francisco Chronicle*, felt that parts of their lives were captured in the daily soap opera of Michael Tolliver, Mary Ann Singleton and the other denizens of 28 Barbary Lane, especially its fabled housewife Anna Madrigal. The fictional Barbary Lane took on a dreamy specificity by the author's canny description of it as "a narrow, wooded walkway off Leavenworth between Union and Filbert."

Even after he wrote the last of the Barbary Lane books, Maupin's fiction has hinted at the debt good fiction owes to the oddities of real life. His latest novel (now in paperback and soon to appear in movie form) is *The Night Listener*, in which the central character, Gabriel Noone, is still in shock over the breakup of his longterm relationship with a man named Jess. Noone, the host of a late-night radio show devoted to fictional monologues, gets a reprieve from his depression through a

chance phone-relationship with a 13-year-old boy. The young man, Pete Lomax, like Jess, is living with AIDS. Soon, though, Gabriel feels he's no longer talking to or talking down to a kid, but to another kindred soul. Maupin discussed part of the real-life origins of the Pete Lomax character, whose true identity is the book's central mystery, in a recent conversation at The Commonwealth Club with the organization's Book Awards Director, Barbara Lane.

"This novel is fiction, but it's impossible for writers not to find moments in their lives that become so dramatic that they know they have to use them," said Maupin. "That happened to me a number of years ago, when I was sent a manuscript about such a child who'd been through a terrible experience. The manuscript was beautifully written and very moving. I was touched on so many levels; I can't even begin to describe them. I approached the editor and asked if I could contact the boy and tell him how much I loved the book. He said he thought he could arrange that through the child's adoptive mother. The child had been rescued, and was basically struggling with AIDS."

"So I did contact him, and a friendship began on the telephone that was really quite extraordinary. I met this person who was wise beyond his years and very



'I was touched on so many levels.'

funny, not depressing in the slightest. He was great company. Sometimes two or three nights a week, we'd get on the phone and just gab with each other. In the beginning, I was sort of talking down to him or editing what I had to say, because I felt I was talking to essentially a child. But a closeness developed. It's not the same closeness that's in *The Night Listener* — I never thought of this child as my son — but we were friends."

"One night, suddenly, tremendous doubt was cast as to whether or not this child actually existed,

whether or not he was a real person or the invention of someone else. It was the strangest moment of my life — well, maybe these days it has to be the second strangest — but I suddenly felt as if I were living in a Hitchcock film."

Maupin says that a great inspiration for *The Night Listener* was the Hitchcock masterpiece *Vertigo*, with its emphasis on misconstrued identity. "It moved me when I was a teenager, and it moves me even more now that I'm Jimmy Stewart's age and understand its themes of obsession and longing. I've always wanted to write a book like that: deeply human and intimate, but constructed like a mystery story, minus the mayhem. A sort of thriller of the heart."

Daddy dearest

Those deeply invested in Maupin trivia will know that he shares his very singular name with his father, a one-time law partner of North Carolina Senator Jesse Helms. "I spent years waiting, as most sons do, for a parent to recognize what you've done and praise you for it and say, 'Good work.' I didn't hear a peep out of my father when we won the Peabody Award for [the television series of] *Tales*. None of the landmarks in my career have made a damn bit of difference. One night, he was sitting there eating

Triscuits and cheddar cheese and watching *Jeopardy!* when my name appeared in blue and white on the screen, and Alex Trebek said the question. I was the answer. Nothing has ever impressed him like that."

Maupin told Lane that it took a serious illness for his very conservative dad to really take his gay son's writing to heart.

"He's 86. He had a recent medical scare that put him in the hospital. In *The Night Listener*, the character has an African-American nurse he has a playful if somewhat patriarchal relationship with, and who tolerates him. When my father had this medical emergency in the hospital, afterwards I called up to see how he was doing. He said, 'Goddamn, it was scariest thing that's ever happened. I thought your novel was coming to life. There was even a little Negro gal there waiting on me.' My stepmother was on the line, and she said, 'That would be the doctor.' There is justice in the universe."

Armistead Maupin appears in conversation with *San Francisco Chronicle* columnist Leah Garchik, as part of Frameline's *Visionaries of Modern Cinema* series, at 8 p.m. on Saturday, January 29, at the Delancey Street Screening Room, 600 Embarcadero. (Take the Muni Metro Line N-Judah to the Brannan Street Station.) More information: (415) 861-8650. ▼

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The Chorus

◀ Arts cover

some quarters for its canvas of earnest young faces, its hopeful ending, and its careful skirting of pederasty. The film stands convicted of not being *Zero for Conduct*, *The 400 Blows*, *The Devil, Probably* or *Au Revoir Les Enfants*. It is also not *Mr. Holland's Opus*. It is the sentimentalized (although not fatally so) story of a boy saved by music, made by a first-time filmmaker who considers himself to have been so saved.

Director Christophe Barratier was born to teenagers. Imagine the child that the young rebels in Bertolucci's *The Dreamers* might have hatched. He was partially raised by a kindly but overwhelmed grandma who deposited him at a small private school on the outskirts of Paris. Barratier (who bears a slight resemblance to Leonard Bernstein in his young-lion days of the Young Peoples' Concerts) thinks the childhood stories told by many French directors are a tad self-absorbed. "Very often, French directors think that what they lived is enough. What I lived, maybe, is necessary, but it is not enough. I wanted to imagine other times, and to be more dramatic. When I look at my own school in the '70s, it doesn't look very dramatic."

Barratier explains that French authorities, stuck with both a surplus of lost boys and gloomy old castles, decided to place one inside the other and see what would happen. "When we see these 60 boys in this castle, they seem to be in jail, and that's the impression I wanted to give."

Three way

If the story of *The Chorus* seems a bit schematic, it may be partly due to its visual scheme being dominated by three faces. They are:



The Chorus tells the story of a composer and a boy saved by music.

Gerard Jugnot (an actor attempting to escape the prison of French film comedy, who brings to the task the street smarts and slightly oafish demeanor of Bob Hoskins in his *Mona Lisa* period) as Mathieu, a mediocre composer for whom this reformatory hell-hole represents perhaps the last chance at a pension and whiff of self-respect. Jugnot does not possess the face of a pederast, which is important, since the boy he attempts to save is a pederast's wet dream. Jean-Baptiste Maunier plays Pierre as a golden-haired youth slightly less angelic than Bjorn Andresen's Tazio in *Death in Venice*, but a little less precocious or cynical than Benoit Ferreux's mother-besotted teen in *Murmur of the Heart*. Maunier's Pierre spends much the film either singing, tidying up the castle, or fending off the bullying advances of the school's resident apprentice thug, played with a raw edge of authenticity by newcomer Gregory Gagnol.

"I thought it was important to have, as we say, a naughty boy. But when I auditioned for this role in Paris, all I would get is young actors doing a bad imitation of Robert De Niro in *Goodfellows*."

Barratier says he happened upon a young kid smoking a cigarette, a young James Dean who'd never heard of James Dean, in an audition in central France. Gagnol gave a deliciously pungent reading to a profanity-laced line from the script. "He's really an actor. Now he's had several propositions [to play roles] in France, of course in the same way, but he is like that."

At one point, the teacher is caught in a compromising situation when he tracks down the young rogues who have stolen his sheet music, in the boys' john. Another teacher suspects the new guy of abusing the boys. "It was impossible for me not to make a small evocation of that. I prefer to do it in a comic sense."

FILM

Letting Godard be Godard

His 90th film, 'Notre Musique,' is running on fumes

by David Lamble

If I were a camera, like Christopher Isherwood said he was, there would be a roll of film (it was 1965, after all) recording my first and last encounter with Jean-Luc Godard's *Pierrot Le Fou*. The film would reveal a gangly, barely-out-of-his-teens kid stumbling out of a Manhattan movie palace. To the casual observer — not interested in picking him up if he should fall — the kid might appear drunk. He was, I was, not drunk, but high, high on the fumes of a film. I have no memory of the plot, other than it featured the battered but Bogie-rugged face (he must have been boxing when he wasn't making movies) of Jean-Paul Belmondo, as madman Le Fou.

I wish I could report that the latest Godard, *Notre Musique*, would at least get you high, but that would be false advertising. Yes, Godard is back — actually, he

never left. *Notre Musique* is number 90. And, unlike his *King Lear*, *Notre Musique* will not send you running from the theatre, spittle coming out of your mouth as you rant about socialism. But that would be a good thing, a sign that Godard — the madman who practically set cinema on fire during a short but highly pleasing burst of passion, 1959 through '65 — was himself back, with new things to compare to William Faulkner.

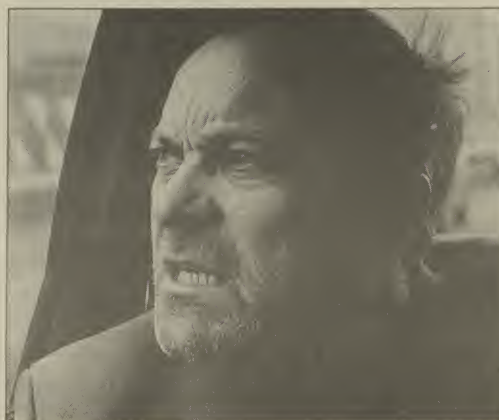
Why see *Notre Musique*? The plot, such as it is, of a group of aging intellectuals attending a literary conference near the burned-out public library in Sarajevo, feels still-born. Characters don't so much converse as declaim. The dialogue crackles with Godardisms that seemed fresher 40 years ago, when they were coming out of a better set of faces.

A depressed, almost catatonic young Jewish woman named Olga (Nade Dieu) spends the film debating whether to kill herself. "There will be total liberty, when it's the same to live or die." Later,

when she has herself killed, after a failed attempt to take hostages in an Israeli cinema, we wonder if Godard is trying to be cute. "I am a Jew of the cinema." This is the same Godard who pissed off conservative Catholics with his 1985 *Hail Mary*, a retelling of the Virgin birth that produced surly pickets in front of the Roxie.

Although Godard argues that Sarajevo is a dead city, the streetcars appear to be running with greater frequency than Muni offers, as every outdoor shot has a tram lumbering through it. The green waters of the local river flow past banks that are divided between the city's now-segregated Christian and Muslim enclaves.

The old man (at 75) still has all his marbles, can still make pretentious allusions to the life of the mind (Hamlet and Homer are duly referenced), and now I see where the fumes were coming from — the master's cigar. *Notre Musique* is second-hand smoke. (Opens Friday.) ▼



Aging intellectuals attend a literary conference in burned-out Sarajevo.

Final masterpiece

O'Neill's 'Long Day's Journey' out on DVD

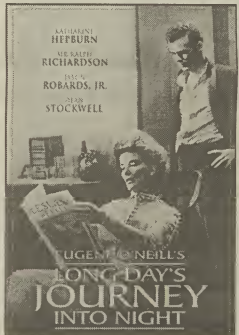
by Tavo Amador

Starting in the '80s, critics debated who the greatest American playwright was. The usual candidates included Arthur Miller, Tennessee Williams, and Eugene O'Neill. John Simon narrowed the list to Williams and O'Neill, deciding on the latter, while conceding that he lacked Williams' mastery of poetic dialogue. Of course, there's no right answer, but O'Neill had two advantages over Williams. One, he was heterosexual. Much of the criticism heaped on Williams dealt with his open homosexuality, his introduction of gay issues into his plays, and his presenting "respectable" women lusting for beautiful men.

The second concerns timing. Williams' acknowledged masterpiece, *A Streetcar Named Desire*, opened on Broadway in 1947, early in his career. Subsequent plays were often compared unfavorably to it. After the success of *The Night of the Iguana* ('61), Williams had a long string of commercial failures, and many critics, resentful of his earlier achievements, lashed out unmercifully at him. O'Neill, on the other hand, wrote his finest work, *Long Day's Journey Into Night*, towards the end of his life; and at his insistence, its '56 production was posthumous. Hence, O'Neill went out in triumph.

In '62, producer Joseph E. Levine, in association with Ely Landau, persuaded Sidney Lumet to film *Journey* with an astonishing cast: Katharine Hepburn, Sir Ralph Richardson, Jason Robards, Jr., and Dean Stockwell, all working for scale. The film opened to tremendous acclaim, but poor box-office. The recently issued DVD shows the praise was justified.

The Tyrone family is spending the summer at the sea in their shabby house, a house unsuited for entertaining. Mary (Hepburn) has been home from a sanitarium for a few months and acts happy, yet



seems tense. Her husband, James (Richardson), a once-renowned actor and dreadful miser, is pleased to have his wife back, but quarrels with both their sons. The elder, Jamie (Robards), is a drinker and an actor indifferent to his career. The younger, Edmund (Stockwell), has spent time at sea and now has writing aspirations. Edmund is ill, perhaps with "consumption," or tuberculosis, the disease that killed his maternal grandfather.

The men are nervous, fearing Mary will become ill again. She developed an addiction to morphine because James used a cheap, unreliable doctor to treat her when Edmund was born. She has had several relapses and has been hospitalized many times, although they are guardedly optimistic that this time she may make it. She senses and resents their suspicions, however. And she fears that Edmund has more than a summer cold, despite her protestations that it's nothing worse.

Sell out

In the course of the long day, Edmund's consumption is confirmed, and Mary, frustrated by loneliness and unable to cope with her fears, resumes using morphine. Jamie blames his father's appalling tightfistedness for Mary's addiction and accuses him of deliberately selecting a state hospital for Edmund, because he

thinks the boy will die and doesn't want to waste money on a good institution. James defends himself, recalling the horrors of his poverty-stricken childhood and how he sold out his acting genius to tour in a cheap melodrama that netted him "35- to 40-thousand dollars a season." Edmund is more sympathetic to James, but just as angry.

The acting is astonishing. Hepburn's Mary is amazing. She is especially poignant while explaining her need for morphine, conveying shame and guilt over her weakness, yet justifying it because of the emotionally barren life she has had for such a long time. Hepburn doesn't rely on the audience's affection or admiration for her, as she would in later performances. Here, it's Mary's tragedy that she illuminates with rare incandescence.

Richardson is towering, repulsive yet sympathetic, a man unable to shake his past, terrified of "the poor house," aware that he exchanged greatness for money, yet never feeling financially secure. Robards is excellent, conveying affection for Edmund, pity for his mother, anger and admiration for his father, and self-disgust with subtlety and power. Stockwell is equally good, trying to trust his mother, afraid of his illness, frightened that his father won't spend the money to get him cured, yet trying to forgive his miserliness.

The final scenes have a haunting quality that remain fixed in the viewer's mind. When Hepburn, in a morphine-induced reverie, recalls Mary's girlhood hopes of becoming a nun, then looks around, unable to see the reality of her life, ends the film saying, "But then I fell in love with James Tyrone and was happy for a time," she is unforgettable, a genuine tragedienne.

The four leads received a joint acting award at the Cannes Film Festival, a unique distinction. Hepburn was nominated for a Best Actress Oscar, losing to Anne Bancroft's *The Miracle Worker*. ▼

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Adventures in the dark

Director shines in new bio, interviews

by Michael McDonagh

Giant — George Stevens, *A Life on Film* by Marilyn Ann Moss; Terrace Books, University of Wisconsin Press

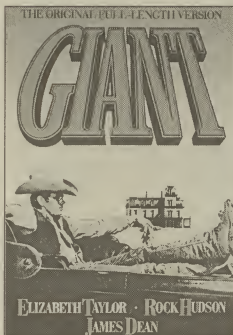
George Stevens: Interviews; Paul Cronin, editor; University Press of Mississippi

I've been a fan of director George Stevens ever since I wrote a term paper on his work in high school. So when his epic examination of the Lone Star State, *Giant* (1956), played a 30th anniversary engagement at the

Castro in a spanking new print, I had to check it out. But would it be as memorable as when I'd seen it there in the '80s? So I went and took my seat as the house lights went down. There, in the first sequence, is a train going through a green Virginia landscape, and on the train is Bick Benedict (Rock Hudson) looking out. When it stops, there is a big close-up of his boots as he gets off. He's driven to the white-pillared manse where he meets and weds Leslie Lynnton (Elizabeth Taylor). She goes back with him on the train. Their railway car stops in the middle of nowhere — it's dusty, it's Texas — and Leslie steps out and puts her pretty little foot down.

The strong, beautiful images continued. No one fidgeted or left the 3-hour, 19-minute film. When the house lights came on, the audience seemed happy, even astonished. Stevens did do something

right in *Giant*, and was given his second Best Director Oscar for it. The picture, like the man (it's his centennial year) has stood the test of time.



Marilyn Ann Moss' new critical bio comes not a moment too soon. Donald Ritchie's '70 study for New York's Museum of Modern Art is out of print. You don't have to be nostalgic to think that most filmmakers now don't even aspire to the "straight-to-video" shelf. Fortunately, Stevens set his sights a lot higher. "Films are around for a long time, so they'd better be good," he said. With him in the director's chair, you knew you were with someone who would do what it took to get indelible images onscreen. "There's nothing quite as unresponsive as a white sheet at the far end of the auditorium and an arrangement of chairs so people can look at the white sheet," he told Bruce Petri in a '73 interview, which reappears in Paul Cronin's new book of Stevens interviews. Moss' thoroughly researched and readable study tells what he did, and in the process finds out who the man with the famously impassive face was, who made that white sheet vibrate with life.

Discovering what made him tick couldn't have been easy, despite Moss' access to the George Stevens Collection at the Academy of Motion Pictures Arts and Sciences Library in Beverly Hills. Like many men of his generation, Stevens didn't reveal himself readily. Besides, as Moss told me, "How could you ever rope in someone so diverse?" This was the man who guided Katharine Hepburn through her first major picture, *Alice Adams* ('35), worked with her on her initial teaming with Tracy, *Woman of the Year* ('42), shot the classic A-staircase-Rogers *Swing Time* ('36), and made a film that inspired Steven Spielberg, *Gunga Din* ('39). That's just for starters.

Moss finds that the man who made them "was softspoken, often scarce of words when working. A private person whose single passion was making films."



George Stevens: indelible images.

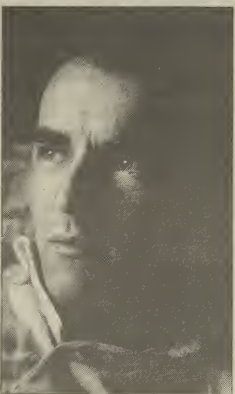
Stevens himself said that writer "Bill Saroyan told me that I made films about the outsider." Which is a paradox, because the director's the one who controls the whole show, the ultimate insider, both judge and jury.

Stevens' background in the legit theatre was a great school for the master director to be. His parents had their own company in SF, and he made his stage debut at age five at the Alcazar. These kinds of experiences made him one of the best observers of people and emotion. He learned that emotion isn't conveyed by words alone. "No!" he wrote in his copy of Edna Ferber's script of her novel *Giant*. "The art is to tell what he [James Dean as Jett Rink, alone in the banquet hall scene] is thinking, without having the actor leave his part and explain changes for the author." He meant the moment should reveal itself as simply, naturally as possible. In the film, it does just that, as Dean mutters drunkenly into the microphone, and the whole head table collapses with him.

Quick change

One of Moss' biggest revelations is that Stevens was foremost a writer who told his writers what to write, and where to put it. Though famous as a perfectionist, Stevens also made many changes on the spot, as when he re-wrote Elizabeth Taylor's lines for her character Angela Vickers in *A Place in the Sun* ('51) at 2 a.m., and handed them to her the next day. "Tell Mama... tell Mama all." She said, "Excuse me, but what the hell is this?"

She spoke them to her co-star, Montgomery Clift's George East-



Montgomery Clift played George.

man, as the two, in enormous close-ups filled the screen, in one of the most passionate moments in film, which looks and feels entirely true. Moss is moved to write, "We cannot help but be implicated in it; yet it is so intimate we think we trespass."

Intimacy was always Stevens' strong suit, even in *Giant*, and his devotion to showing how things look and feel may have been influenced by his Army service in Europe, '43-46, where he saw the grim truth which haunted him forever. His unit, the Stevens Irregulars, which included novelist Irwin Shaw and cinematographer William Mellor, shot color film of the Normandy invasion, the Battle of the Bulge, the liberation of Paris, the Nordhausen bomb factory, the liberation of Dachau, and Berlin after Hitler. *D-Day to Berlin*'s up-close footage is immediate, uplifting and horrifying, and Stevens' diary entries and letters are pithy, and sharply observant.

The brutality and devastation he saw in the war marked his postwar work, beginning with the deeply evocative *I Remember Mama* ('48). *Shane* (1953), which Paramount feared was sure to bomb, was a big hit, its anti-gun stance way ahead of its time. The love between Shane (Alan Ladd), Marian Starrett (Jean Arthur) and Joey Starrett (Brandon De Wilde) is handled with the utmost delicacy. *Shane*'s one-horse town stuck in the middle of nowhere is iconic.

Giant's Benedict Ranch, Reata, is nowheresville, too, an iconic symbol of privacy, isolation, vastness, and I'll-do-it-my-way American hubris. The film's tensions, both familial and racial, were prescient. Isn't it funny that Stevens shows Bick letting Sal Mineo's Angel Oregon only into Reata's foyer; he's silent the entire picture; yet his funeral breaks your heart?

The Diary of Anne Frank ('59) is Stevens' engrossing Holocaust drama of confinement and coping. With real-time shots and subliminal cutting, he makes you jump from your seat when a curious cat almost gives the trapped families away to the Nazis. Moss' discussions mine the nuance and richness in these great films.

"Movie acting is talking soft and thinking loud," said Stevens. Moss explores that simple yet powerful tension throughout her book. She gets Stevens right. ▼

Warner Home Video has four Stevens titles new to DVD, in correct aspect ratio: *Gunga Din*, *I Remember Mama*, *George Stevens - A Filmmaker's Journey*, and *George Stevens: D-Day to Berlin*.

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The Chorus

◀ page 28

Barratier says he feels Jugnot has a Marcello Mastroianni-like knack for switching from drama to comedy in a single scene. The writer-director says his Catholic upbringing had its share of unsavory moments. "When we went to confession, sometime we had kisses at the end. I didn't know why, I think it was the Catholic rules, but I remember we were waiting be-

hind the door, and I saw my friends going out, and they were red-faced like they were ashamed, and we knew that maybe the kisses we had on the [forehead] and some other places were not really Catholic."

Barratier adds that he didn't explore this subject too deeply for fear *The Chorus* would become X-rated. "It was not the subject of the movie, but I didn't want to forget it, also."

Barratier says that his loneliness as a latch-key schoolboy stemmed partly from the turmoil of his par-

ent's generation, the post-'68 generation. "In those times, the adults were much more attracted by their own lives than by their kids." In a funny way, the tough love offered by music teacher Mathieu is Barratier's fictional dream of a better mother. "In the '70s, kids were totally free. When I was a kid, I would have liked to have had a mother who was a little more careful, even a little more repressive. It would mean that she was there. But [in reality], she wasn't there." (*Opens Friday*) ▼

FILM

Curtains at the Balboa

Final noir films in festival tonight

by Tavo Amador

The third annual San Francisco Noir City Festival concludes this evening [1/27] at the Balboa Theatre with a pair of classics that should not be missed.

Before he won Best Director Oscars for *West Side Story* ('61) and the ghostly *Sound of Music*

('65), Robert Wise was a superb editor of films like *The Magnificent Ambersons* ('42) and a director of memorable melodramas such as *I Want to Live* ('58), which won Susan Hayward her long-sought Best Actress Academy Award. In '59, he helmed one of the most suspenseful noirs ever made, *Odds Against Tomorrow*. Crooked, disgraced ex-cop Ed Be-

gley needs help to commit a heist in New York. He recruits two hoods, Robert Ryan and handsome Harry Belafonte. The robbery is meticulously planned, but Ryan's hatred of the black Belafonte threatens to foil everything. The three leads are terrific. Ryan's ability to convey meanness and cruelty has never been more effectively used. Belafonte's anger matches Ryan's intense bigotry. He conveys the fury of a man living in a society that can't see beyond his color. Begley, superbly cynical and greedy, wants to focus on the business at hand, and fears his accomplices will spoil all his careful preparation.

Shelley Winters plays Ryan's tired, loving wife and breadwinner. She's a weary waitress, an older but not much wiser version of the character she played in her breakthrough movie, George Cukor's *A Double Life* ('47). Her situation is bleak and not likely to improve, but she plugs away. The extraordinary Gloria Grahame is



Handsome Harry Belafonte

a neighbor who casually seduces Ryan. Her kinkiness comes through in this small part. As she disrobes for Ryan, her eyes flash and she asks how he felt while committing murder, suggesting that sex with a sadistic killer is the one thing she's never tried. Despite winning a Best Supporting Actress Oscar for *The Bad and the Beautiful* ('52), Grahame was too weird for the '50s, and her career soon faded away. Belafonte, whose production company financed the movie, was unable to transfer his Calypso singing popularity to the

box-office and the film failed, despite excellent reviews. He did not make another movie for 11 years.

Private dick

Odds Against Tomorrow is paired with Robert Aldrich's *Kiss Me Deadly* ('55), one of the most shocking noirs ever made and exceptional among '50s movies. Based on a pulp novel by Mickey Spillane, it stars Ralph Meeker as Mike Hammer, *Private Eye*. The plot involves drug-dealing, but the real story is the horrifying vision of Los Angeles and the coldest, meanest "hero" imaginable. Meeker's anger is frightening and directed at just about everything. Rarely has the myth of America as a land of opportunity and its promise of upward social mobility been challenged with such harshness and rage. Corruption and violence are everywhere. With the scary, elegant Paul Stewart and a young Cloris Leachman, very different from Phyllis in *The Mary Tyler Moore Show*. ▼

GLAAD Awards

◀ page 26

"Coco" Orbitz

"Penn Pals" Greater Philadelphia Tourism Marketing Corporation
"Watch and Learn: Gay Marriage" MTV

Outstanding Los Angeles Theater

Last Summer at Bluefish Cove
Like a Dog on Linoleum
The Paris Letter
Stage Directions
Take Me Out

Outstanding New York Theater: Broadway & Off-Broadway

Bare: A Pop Opera
La Cage Aux Folles
The Normal Heart
The Tricky Part
Where Do We Live?

Outstanding New York Theater: Off-Off-Broadway

Bald Diva!
The Big Voice: God or Merman?
Dog Sees God: Confessions of a Teenage Blockhead
Love According to Luc
Us

Special Recognition

The Daily Show with Jon Stewart

Spanish language nominees include:

Outstanding Telenovela

La Heredera (Azteca América)
Mirada de Mujer (Azteca América)
La Mujer de Lorenzo (Univision)
Te Amaré en Silencio (Univision)

Outstanding Individual Episode (in a series without a regular gay character)

"Pareja de Lesbianas" *Al Filo de la Ley* (Univision)

Outstanding Reality Program

Protagonistas de Novela (Telemundo)

Outstanding Talk Show Episode

"Mi hijo es Homosexual" *Laura en América* (Telemundo)
"Poder Gay" *El Show de Cristina* (Univision)

Outstanding TV Journalism - Newsmagazine

"La Abuela Transgénero" *Primer Impacto* (Univision)
"Matrimonio Gay" *Aquí y Ahora* (Univision)
"Los Muxes" *Aquí y Ahora* (Univision)
"Transgenerismo" *Los Reporteros* (Galavisión)

Outstanding Newspaper Overall Coverage

El Diario/La Prensa [New York]
Primera Hora [Puerto Rico]

Outstanding Magazine Article

"La crisis de la juventud gay" by Josely Castrodad-Sánchez (*People en Español*)

"De eso no se habla/ The Silent Treatment" by Lydia Martin (*Latina*) ▼

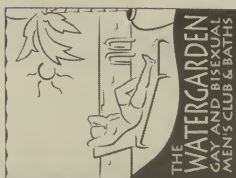
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Bruckner unbound

by Tim Pfaff

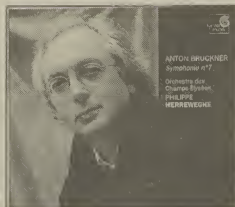
Bruckner right or Bruckner Lite? That's the question posed by Philippe Herreweghe's new Bruckner's Seventh Symphony (Harmonia Mundi), played with the historically apt instruments of his Orchestre des Champs-Élysées. Strictly speaking, it's the first "original-instrument" recording of a Bruckner symphony — although I've always liked thinking that, because the instruments are passed along with the empty chairs when there are personnel changes at the Vienna Philharmonic Orchestra, VPO qualify as original-instrument Bruckner.

Ever since Roger Norrington's period-instrument Beethoven symphonies, historically informed musicians have pushed the time-frame forward, even to original-instrument Debussy, Stravinsky — and Gershwin. The best results of this revolutionary enterprise have expanded, illuminated, and fundamentally changed our understanding of some of the world's greatest music.

Regrettably, Herreweghe's Bruckner Seventh, though a serious and worthy effort, is unlikely to have that great an impact on the existing reception of the Seventh. Seldom at his strongest in music later than the Baroque, Herreweghe makes the misstep of letting his "point" get in the way of his interpretation.

He has one, to be sure, but when the "new" instrumental sonorities gleam compelling out of the familiar orchestral mosaic, it's as if he stops to point out and admire them. At the score's expense, he shows instead of tells. He plays in phrases and sentences what Bruckner writes in paragraphs.

This being a CD, the more pressing problem is that his band is not entirely up to the task of this monumental symphony. In fact, it seems taxed to the limit. It is undeniable — and clearly audible —



that the gut strings are more naturally balanced with the winds.

But we knew that. The point is the quality of the sounds the instruments make. These gut strings are initially seductive — but soon are found to lack the diversity of sonority Bruckner asks for in the Seventh's first few minutes. The woodwinds and brass similarly produce some attention-getting sounds, but as often as not for the wrong reasons. They're regularly pushed beyond their comfort zone. The winds sometimes sound insipid, the brass shrill and hard.

In short, the standard notions of tonal beauty that apply regardless of musical period are often not achieved. Attacks are often ragged, and ensemble is a "sometimes thing." Even the rests — in Bruckner as important as the notes — are too often merely empty.

Perhaps the real miscalculation on Herreweghe's part was to start with the Seventh. It may lack some of the monumentality of its successors, but not enough to count, and its legacy on recording is simply staggering. Giulini's towering live 1982 performance with the Philharmonia Orchestra on

BBC Legends, or Harnoncourt's probing reading with the Vienna Philharmonic on Teldec, to name just two, are readings that cast long shadows.

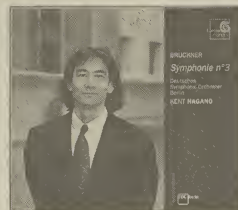
I made it a point not to listen to them the same day I turned to this new version, but even so, I found Herreweghe's management of the great Adagio pallid and soulless at first. Not entirely surprisingly, I have found that it grows on me with each listening. But even now, its great climax bespeaks more strain than majesty. And even more unfortunately, repeated hearings also expose more bloopers.

Oddly, it's in the final two movements, when instruments light on their feet should prove great assets, that Herreweghe is at his least convincing. Brucknerians of the first rank have performed these movements with an ear to their demons within.

Herreweghe keeps them nimble, idiomatic, and occasionally exciting, but then only briefly and too often gruff. Once you've survived Giulini's neck-snapping Finale, playing this conscientious and Apollonian will never fully do.

Quote marks

The Seventh's Adagio became Bruckner's lament at the death of Wagner. His Third Symphony, recently recorded by Kent Nagano and his Deutsches Symphonie-Orchester Berlin (Harmonia Mundi), is the first of his so-called Wagner symphonies. Like the Seventh, whose Adagio was nearly finished when Bruckner heard of



Wagner's death, it was already well underway before the composer's trip to the Wagner shrine in Bayreuth inspired him to lard it with generous quotes from and references to Wagner's music.

Nagano's thoroughly modern orchestra roars through the first and longest version of this much-revised symphony with the kind of verve and depth there's scarcely a hint of in Herreweghe. Evidently, Nagano learned his Bruckner, and this under-performed work in particular, from the late Günter Wand, one of the greatest and still least-recognized Brucknerians. It shows. Nagano is the master of the pregnant rest, keeping the seemingly disjointed episodes of this sympathy subtly fused. More important, he wets a firm, chiseled, yet ideally flexible sound from his Berliners, who seem as enthralled by this wondrous music as their Champs-Élysées counterparts seem cowed by what's on their music stands.

They seem to be saying to Nagano: just hold us back. He doesn't, in one of the most thrilling Bruckner CDs of the new century. ▼

Singing Barber

by Jason Victor Serinus

One of our most noteworthy 20th-century gay composers, Samuel Barber (1910-81) is esteemed primarily for his beloved if overplayed *Adagio for Strings* and a handful of heart-touching works for voice.

Chandos' new recording of Barber's revised version of the opera *Vanessa* features a star-studded line-up of soloists — Susan Graham (Erika), Christine Brewer (Vanessa), and William Burden (Anatol) — that rivals the original-cast recording featuring Rosalind Elias, Eleanor Steber, and Nicolai Gedda conducted by the gay Dmitri Mitropoulos. The BBC Symphony Orchestra and BBC Singers under Leonard Slatkin do a bang-up job.

Though some politely term *Vanessa* "American verismo," mid-century melodrama is far more like it. The opera's potboiler of a libretto, fashioned by Barber's longtime companion Gian Carlo Menotti, may occasionally cause eyes to roll, but Barber's keen dramatic sense and unabashed lyricism do much to save the day.

Erika is not an ideal vehicle for the sensuous Susan Graham, but the mezzo's beauty of voice creates much sympathy for a pathetic character who in the end walls herself off like her aunt. Soprano Christine Brewer excels as Vanessa; her combination of vocal force and beauty rivals Barber favorite Leontyne Price in "He shall come," everywhere making the character as credible as possible. Brewer's ability to transition flaw-



Beloved gay composer Samuel Barber and his lover Gian Carlo Menotti.

lessly from orchestra-dominating utterance to impeccably floated highs makes her a vocal if not visual natural for the part.

Tenor William Burden's Anatol invokes mixed reactions. With a voice as sweet as his handsome visage, Burden sounds several degrees too nice for a stinker whose cynicism and duplicity deserve contempt. At his best in the tender air "On the path to the lake," where his gorgeous falsetto speaks volumes, Burden inspires listeners to overlook Vanessa and Erika's pain, and instead throw themselves at Anatol's feet.

Regardless, the opera is filled with wonderful music. Don't miss the final act quintet ("To leave, to break, to find, to keep") that for beauty and poignancy alone rivals the quartet from *Rigoletto* and sextet from *Lucia*.

Barber found an ideal vehicle in James Agee's Knoxville Summer

of 1915. The singsong simplicity of his music's opening phrases, redolent of a lazy summer evening in Tennessee, draws us into a state of child mind from which the narration flows. The work demands a soprano with voice and imagination sufficient to segue between the child's simplicity of utterance and unexpectedly dramatic, precocious questioning.

Of the three versions issued in the last six months, the one from the gifted Karina Gauvin and the Royal Scottish National Orchestra (Naxos) deserves must-hear status, thanks in large part to Marin Alsop's sympathetic conducting. Alsop savors every aspect of Barber's colorful score, paying equal attention to the loud auto, the blue dew on the rough, wet grass, and the child's questioning of ultimate identity. Her conducting perfectly complements Gauvin's

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Pictures of a memorable decade

Getting to know 'Beaton in the Sixties' through his diaries

by Tavo Amador

England's Cecil Beaton (1904-80) was a successful stage and movie costume and set designer, painter, portrait photographer, and obsessive diarist. He knew, worked with, or photographed almost everyone of importance. *Beaton in the Sixties* (Knopf, \$35) presents his diaries from that decade, edited by biographer Hugo Vickers. They're gossipy, amusing, engrossing.

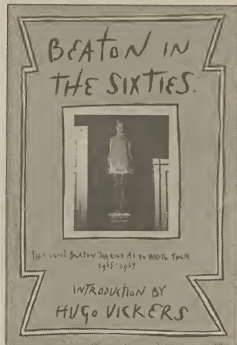
Beaton was born into a wealthy, but not titled, family. Educated at prestigious schools, he was a social climber and snob. Predominantly gay, he claimed to have been in love with Greta Garbo, and to have had an affair with the bisexual movie star.

In the '60s, Beaton won Oscars for designing costumes and sets for *My Fair Lady* ('64); he had won both awards for *Gigi* ('58). He created Barbra Streisand's clothes for Vincente Minnelli's *On a Clear Day You Can See Forever* ('70), dressed Katharine Hepburn for her only Broadway musical, *Coco* ('69), and photographed everyone from Twiggy to Queen Elizabeth II.

His caustic observations are often insightful. Reacting to author Evelyn Waugh's (*Brideshead Revisited*) death, he wrote, "Died of snobbery. He did not wish to be a man of letters... He wanted to be a duke..., hence a life of disappointment and sham." They had been schoolmates, and Waugh had mistreated Beaton. Nonetheless, "I cannot hate him, cannot really feel he was wicked, in spite of his cruelty, his bullying, his cadishness."

He initially admires Streisand, despite her chronic lateness and ignorance of history. Her looks are "fascinating, her complexion... immaculate... Her eyes... beautiful but for one fatal fault of a slight squint... interestingly curved nose... a good neck." But her egocentric behavior tires him. He ultimately compares her unfavorably to Hepburn, saying Streisand is "devious, cunning, defective. Katharine so distinguished, such a lady." That opinion would also change.

Coco, with lyrics by Alan Jay Lerner and music by Andre Previn, was based on the life of legendary French fashion designer Coco Chanel, a longtime friend of Beaton's. It was the brainchild of



producer Frederick Brisson, Rosalind Russell's husband. Hepburn, who looked nothing like Chanel and wasn't remotely fashionable, agreed to star. Beaton's observations about the show are spell-binding.

At 62, Hepburn's figure had gotten shapeless, which proved challenging for Beaton's clothes, especially since she didn't think her body a problem. She questioned everything, which frustrated him. Photo sessions were difficult, although the results good, despite her "mottled face and legs." The musical got dreadful notices, but Hepburn earned critical praise, yet Beaton thought her terrible — she played herself, not Chanel. The public, however, rushed to buy tickets as long as she stayed in the show. Finally, tired of

her incessant talking, self-involvement, and insincerity, he decides, "She is a rotten, ingrained viper."

His comments about openly gay Truman Capote, flush with success from *In Cold Blood*, are equally sharp. He's rankled by Capote's insistence on his being the "greatest" writer of the time, his bragging about the money he's earning, and his gloating over the recent failures of gay playwright Tennessee Williams.

His comparison of Jacqueline Kennedy to her sister, Lee Radziwell, is surprising. "Jackie shows signs of the awful experiences of the last four... years." Her skin has "shadows and creases..." Her cheeks have become quite inflated... and one eye turns in when she stares at you. Happily, none of this shows in photographs, and she is still the most photogenic person in the world, infinitely more so than her infinitely more beautiful sister."

He's open to the new. Beaton praises Andy Warhol's movies but loathes *The Lion in Winter* ('68) as "pretentious," embarrassed that Hepburn is enthusiastic about herself in it. He travels with Mick Jagger through Morocco and is impressed with his intelligence, "elegance," and appearance.

The most touching section deals with the Wolfenden Report, first published in '57 and ultimately leading to the decriminalization of adult homosexual sex in England. On December 26, '66,

Beaton wrote, "We are now at the point where two adults of the same sex who consent to have sexual relations... are no longer breaking the law. No more important event has happened since the declaration of peace." He adds, "Of recent years the tolerance towards the subject has made a nonsense of... the prejudices from which I myself suffered acutely as a young man... When one realizes what damage, what tragedy had been brought on by this lack of sympathy for a very delicate and difficult subject, this should be a great time of celebration." He continues, "Fear of blackmail, fear of loss of all worldly hope in their profession could have been avoided by thousands... For myself I am grateful. Selfishly, I wish that this marvelous step forward could have been taken at an earlier age... to feel that one was not a felon and outcast would have helped enormously during the difficult young years."

This reaction from a privileged, successful professional illuminates what others, much less fortunate, faced — and reminds us of the need to continue our struggle for full equality. Nonetheless, Beaton would be astonished by our gains.

The book is well-illustrated, and Vickers provides comprehensive footnotes identifying all the people mentioned. He has done an amazing job in letting a complex figure speak candidly and revealingly. ▼

Singles cruise

by Gregg Shapiro

More faithful to the spirit of the original mid-'70s Carpenters *Singles* compilation than the expanded version from a few years back, the SACD (Super Audio CD) edition of *Singles 1969-1981* (A&M) sounds amazing. The weird echo effects from the earlier version of this collection are gone, and the late Karen's exquisite vocals are more crystalline than ever. More authentically hit-single tunes, even minor ones ("Bless the Beasts and Children," "This Masquerade") replace previously included toss-offs such as "All You Get from Love Is a Love Song" (still available on the '85 double-disc *Yesterday Once More* compilation).



If she were still alive today, Karen Carpenter would be enjoying the level of diva worship that has been lavished on Kylie Minogue. The two-disc *Ultimate Kylie* (EMI) celebrates the diva in style, presenting both phases of her lengthy career, the '80s and the '00s. A glossy product of the Stock, Aitken, Waterman hit factory, Minogue chugged into our consciousness with her rail-rocking remake of "The Locomotion," and followed it up with such club- and radio-friendly hits as "I Should Be So Lucky" and "Hand on Your Heart." Following an absence of more than 10 years from American

radio and video, Minogue re-emerged with a vengeance in '01. Gone is the bombast, replaced with French DJ dynamics on more recent hits such as "Can't Get You Out of My Head," and "Slow." The other big news here is the new track "I Believe in You," co-written by Minogue and Jake Shears and Babydaddy of Scissor Sisters, as well as the Nick Cave duet "Where the Wild Roses Grow."



Somewhere between Madonna and Minogue's first wave of success is Martika, who is undergoing something of a revival since Eminem sampled her song "Toy Soldiers" for his song "Like Toy Soldiers." It makes sense, then, that a Martika compilation would be called *Toy Soldiers: The Best of Martika* (Columbia/Legacy). Her first hit single "More than You Know" followed the '80s Madonna blueprint to a T, a catchy bit of dance fluff. "Toy Soldiers" itself was a dramatic diversion, but her cover of "I Feel the Earth Move" was a Stock, Aitken, Waterman knock-off. Of particular interest are Martika's collaborations with Prince ("Don't Say U Love Me"), a pair of remixes, and the Japanese version of "Toy Soldiers."

Tina Turner has also had a few different phases in her musical career, most of which are accounted for on the double-disc anthology *All the Best* (EMI). From her tenure as half of Ike & Tina Turner

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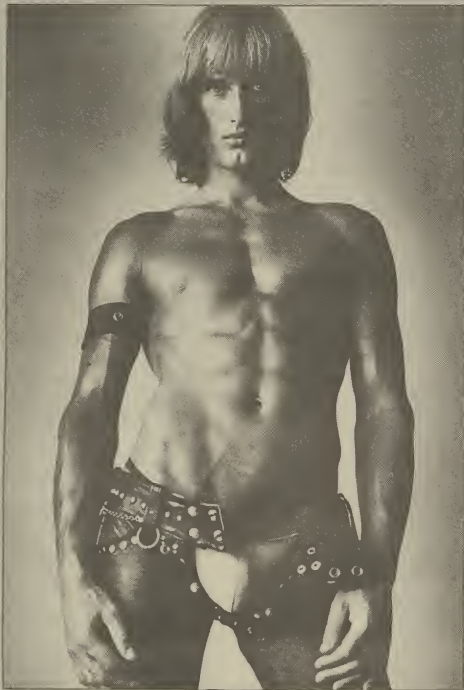
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Calendare by Mark Mardon



Peter Berlin, circa 1977

Berlin redux

Underground filmmaker, photographer, model, porn star, artist, and survivor Peter Berlin took center stage one night last week at the Dolby Labs screening room, where Berlin, looking fit and hella sexy at 60, acknowledged a huge ovation after a celebrity filled crowd sat rapt through a special "thank you" screening of *That Man: Peter Berlin*, a beautifully realized documentary from producer Lawrence Helman and filmmaker/writer Jim Tushinski. With their film due to premiere at the Berlin Film Fest, the team have a sure-fire hit on their hands, certainly for gay audiences, and possibly for sophisticated mainstream audiences with an eye to erotic art's place in history.

Berlin was a photographer who focused his lens on himself and his "look." He made himself a sexual/queer outlaw/icon by way of erotically charged costuming, by unabashed, uninhibited expressions of queer sexuality and sensibility in public and private, and by elaborate, ultimately successful attempts to construct a fashion so explicit, his big, thick dick, usually thinly veiled but always bulging and plain to see, played a leading role. Berlin did as much in his heyday as Tom of Finland's beefy, big dicked-cartoons to engender an outlaw image of gay sexuality. Berlin's impact may have dimmed in the interim, but *That Man: Peter Berlin* almost guarantees the revival of Berlin's artistic/esthetic legacy, and may even fashion him a new identity — as wise elder-statesman.

With friends like Robert Mapplethorpe, Berlin was on the cutting edge artistically. His in-your-face representation of queerness repelled those who counseled moderation and assimilation as a way to win gay respect, but it earned respect from the likes of Andy Warhol.

After the screening, Berlin modestly, even humbly presented himself before an audience that included Armistead Maupin (who, along with several others present, was interviewed in the film), Dan Nicoletta (photographer and friend of Harvey Milk), Guy Clark (famed for selling flowers on Noe Street), John Karr (adored porn reviewer), Nik Phelps (musician from Sproket Ensemble, who played on the soundtrack), Anne Gajour (playwright and actress), Gus Mattox (porn star in SF shooting a new Joe Gage film), Kent Taylor (photographer and Raging Stallion guru), Jack Curtis Dubowsky (the film's composer), Ken Henderson and Joe Seiler (from Richmond / Ermet AIDS Foundation), Jim Van Buskirk (program director at the Main Library's Hormel Gay & Lesbian Center) and playwright E. Allen Sawyer.

"Am I too full of myself in the film?" Berlin asked everybody at the outset of his comments.

"Not at all!" called out Maupin, his immediate response aptly reflecting everyone's feelings. Berlin has balls, and shows it all; he also has a lot to say about the world, and because of the way he presents himself, we don't mind paying attention. ▼



Rumi Missabu hosts a night of Cockettes films at Berkeley's Giorgi Gallery. See Saturday.

Fri 28

Hairy Bodies @ The LAB

Opening reception: The LAB presents *Hairy Bodies*, a group exhibition inspired by the eroticization and fetishization of large hairy men, otherwise known as bears. Featuring Nayland Blake, Nick Dong, Ruth Eckland, Su-Chen Hung, Chris Komater, Dean Smith, and Chris Vandemore. The artists explore and abstract this ideal of beauty through the mediums of video, photography and installation. Free. 6-9pm. The LAB, 2948 16th St. (at Capp). A special "Bear Walk" reception and presentation of Nick Dong's jewelry on live hairy bodies will be held on Fri., Feb. 18, 6-9pm. Info: 415-864-8855; www.thelab.org

raw & uncut

@ Jon Sims Center

Jon Sims Center for the Arts (JSC) presents SF's contemporary dance scene with raw & uncut, a performance platform designed to promote new choreography in the Bay Area. Featuring Christy Fusch with Skorpio, Chimene Pollard, HumilitySwim, Erin Parsley, Voices of Rhythm, Rosemary Hannon, RAWdance, Samantha Blanchard, and peck peck dance ensemble. Curated by Joe Landini, independent choreographer and Interim Program Director at JSC since March 2004. JSC is an all-ages, accessible art space that supports the artistic expressions of the GLBT community. \$10-\$15 sliding (NOTAFLOF). Jan. 28 & 29 at 8pm. JSC, 1519 Mission St. (btwn 11th St. & South Van Ness). Tix: 415-554-0402; www.jonsimsctr.org

TV Land Part 2

@ Theatre Tableau Vivant

After the smash hit run of "TV Land," Pass The Hat Productions returns with the imaginatively titled TV Land Part 2 — all new live performances of *Three's Company* and *The Golden Girls*. These will be live interpretations of "hospital" episodes of both shows: the *Three's Company* piece (from the later Mr. Furley/Larry the Neighbor/and Terry the roommate TV era). Directed by: Laurie Bushman. Starring: Leigh Crow, Cookie Dough, Rocky Feldman, Arturo Galster, Heklina, Julia Mitchell and Jeffery G. Simpson. Reports celebrity cast member Heklina: "It tells the story of Jack Tripper, who after a drunken evening out with his buddies gets a tattoo, then goes to the hospital to have it removed, leading to hilarious comic misunderstandings. The *Golden Girls* piece tackles a very important issue, and shows how brave the show was back in the day. Rose gets a blood transfusion, and is called back to the hospital for an HIV test when it's discovered the blood may have been infected. Whoop, heavy stuff!" \$15. 8pm & 11pm showtimes. Plays Fri. & Sat. Jan. 28 & 29, Feb. 4 & 5. Theatre Tableau Vivant, 574 Natoma St. Reservations: jsimpson@aol.com

Rescue and Recovery @ NCTC

Preview: The New Conservatory Theatre Center's *Pride Season Ten We Are Family* presents the West Coast premiere of Steve Murray's dark comedy *Rescue and Recovery*, directed by Christopher Jenkins. Ever fall in love with the wrong person at the wrong time? In this quirky dark comedy, recovering alcohol and drug addict Cameron falls head-over-heels for Mark, an indecisive bank teller who has more skeletons than he does closets. His ex-wife Janie watches the whole debacle from the sidelines, waiting to say "I told you so!" An honest look at what it really means to be in love, and what it takes to get over it. \$20 previews & Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat.; \$40 Opening Night (Feb. 5).

Previews: Jan. 28-Feb. 4, Wed.-Sat. 8pm; Sun. 2pm. Runs Feb. 5-March 6, Wed.-Sat. 8pm; Sun. 2pm. Captioning: Feb. 17. NCTC, 25 Van Ness Ave. (near Market). Tix/info: 415-861-8972; www.nctcsf.org

Mambo Italiano @ NCTC

Opening night: The New Conservatory Theatre Center's *Pride Season Ten We Are Family* presents the U.S. premiere of Steve Galluccio's comedy *Mambo Italiano*, directed by George Maguire. Angelo, a charming yet bookish Italian-Canadian coming to terms with being gay finds himself in a lusty affair with childhood buddy Nino. His parents start devising a collection of schemes intended to turn him "straight" and things go from sunshine to thunderclouds in short order. Cast: Christopher Maikish (Angelo); Tony Davis (Nino); Ana Bayat (Lina); Camilla Buonvetsky (Pina); Cathy Frithian (Maria); Richard Ryan (Gino); and Jessica Viola (Anna). \$20 previews (Jan. 14-21); \$40 Opening Night; \$20 Wed.; \$26 Thu. & Sun.; \$28 Fri.; \$32 Sat. 8pm (2pm Sun.). NCTC, 25 Van Ness Ave. (near Market). Tix/info: 415-861-8972; www.nctcsf.org

Italian.Queer.Dangerous

@ Jon Sims Center

Special AIDS Housing Alliance/SF Benefit Performance: Jon Sims Center for the Arts presents *Italian.Queer.Dangerous*, a one-man show featuring Tommi Avicelli Mecca, directed by Francesca Prada. Tonight's show benefits The AIDS Housing Alliance/SF, now celebrating its first birthday. Through monologue and spoken word, well-known San Francisco queer activist and writer Avicelli Mecca tells his story of growing up gay in South Philly's Little Italy. At age 19, fired up with new pride in being gay, he came out to the world — and his traditional Roman Catholic southern Italian famiglia — on a TV talk show. The rest is history, and the subject of this performance. The night's admission is a sliding scale of \$5-\$20. Seating limited. 8pm. Plays Fri. & Sat. nights only, 28 & 29. Jon Sims Center, 1519 Mission St. (btwn Van Ness & 11th). Tix/info: 415-554-0402; www.jonsimsctr.org

horehound stillpoint & Kate

Alfieri @ Queer Open Mic

Cindy M. Emch hosts *Queer Open Mic* at the Three Dollar Bill Cafe in the heart of the LGBT Community Center. Tonight: Special Tag Team Feature, with rebel poets horehound stillpoint & Kate Alfieri. stillpoint reads his filthy poetry in coffee shops and bars from San Francisco to Seattle, and from New Orleans to New York City. His work has appeared in anthologies from *I Do, I Don't to Poetry Nation*, and from *Poetry Slam to Men, Amplified*. Kate Alfieri has been sharpening up her pen at the *Queer Open Mic*, and is ready to wow the world with the first ever tag team feature! \$1-\$5 donation (NOTAFLOF). 7:30pm sign-up; 8pm showtime. LGBT Community Center, 1800 Market St. (at Octavia).

The Serpent @ Eight St. Studios, Berkeley

Ragged Wing Ensemble presents *The Serpent* written by Jean Claude Van Itallie; directed by Amy Sass. We are most pleased to announce the creation of a new theatrical company in the Bay Area: The Ragged Wing Ensemble. Our first production is *The Serpent* - by Jean Claude Van Itallie. Created in a collaborative process by the Open Theater in 1967, *The Serpent* is a structure for an experience; a map to guide us through a non-linear collection of archetypal snapshot images. Ragged Wing Ensemble uses movement, masks and puppetry to invite the audience into this shared reality. *The Serpent* uses the Garden of Eden myth as a staging ground to grapple with humanity's fall from grace and the loss of innocence in

contemporary American culture. The text interweaves the ancient story with appearances of 20th century icons such as JFK and Martin Luther King Jr., exploring transformation, self-destruction and rebirth. It asks the question: Having eaten the fruit of knowledge, now what path do we take? \$10-\$20 sliding. January 28 - February 19 Fri. & Sat. At 8:00pm. Opening Night: Fri. Jan. 28 @ 8pm. The Eighth Street Studios, 2525 8th St., Berkeley. Call 510/527-8119 to reserve tix. Info: www.ragged-wing.org

LiSA ALICE/Kenni & Co.

@ Noe Valley Ministry

In concert: "With This Song, I Thee Wed," in which recently married Castro resident singer/songwriters Kenni Alden and LISA ALICE celebrate the arrival of two very different albums at one big CD-release show. *Plans in Pencil* (Ridiculous Records) features acoustic cuddlecore songwriter ALICE on vocals & guitar; *Shine, Shine, Shine* (Noonday Moon Productions) is by Kenni & Co. an all-acoustic Americana/folk quintet with Alden on vocals & guitar, Joshua Zucker on bass & vocals; Josh Greenberg on percussion; Anne Schrage on vocals & accordion, and Steve Musial on guitar & vocals. \$11.50 adv.; \$15 door. 7pm doors; 7:30pm show. 1021 Sanchez St. Tix/info: 415-273-4664; kenni.com; ticketalternative.com

Epiphanies @ Magic

Theatre, Southside

Opening night: Word for Word begins the year with Epiphanies — performances of two classic works: *A Jury of Her Peers*, by Susan Glaspell; and *The Necklace*, by Guy de Maupassant. Directed by David Dower. Master examples of the short story genre, both stories portray women caught in the web of society's expectations. Featuring Word for Word Charter Members Delia MacDougall, Patricia Silver, & Stephanie Hunt. Glaspell's writing is strongly feminist, dealing with the roles women must play in society; De Maupassant's tales were marked by objectivity, highly controlled style, and sometimes sheer comedy. \$28 (\$25 student/senior). 8:30pm Wed.-Sat. & Tue.; 3pm Sun. Magic Theatre, Southside, Building D, Fort Mason. Tix/info: 415-437-6775; www.zspace.org

OUT Spoken

@ Comcast Ch. 11

Encore presentation: *OUT Spoken*, Episode III: Elders/Seniors (first airing: Jan. 25, 6:30pm). Blair Shephard takes over as entertainment reporter and interviews Jason Fuegos, host of Berkeley Rep.'s upcoming night/OUT where the LGBT community comes together for a party. Janine Shiota, premieres her report on the GLBT Historical Society, with board member Don Ronesburg; District 8 Supervisor Bevan Dufty talks about the challenges in bringing LGBT Senior Housing to SF; highlight on New Leaf and their Outreach to Elders program, with Executive Director Dr. Joseph Neisen; 55-year-old Playgirl model Rick Diminarian talks about being a middle-aged poster boy. Executive Producer: Tim Gaskin. Producer: Eric@Baze. 8:30pm. Also airs on Jan. 29 (7pm) & 30 (8pm).

Brian Shapiro/CultureWorks

@ Brava Theater Center

Brian Shapiro's CultureWorks presents *The Institute for Relativity Studies: Orientation*, a 90-min. theatre, dance, music and film performance containing six vignettes that humorously unveil why religion, family, folktales and mythology compel humans to develop different perceptions of similar phenomena. Written and performed by Shapiro. Directed by Deborah Davis-Price. Choreographed and danced by Leyla Tawil and Maria Picar. Live music by Damon Smith, Greg Beuthin and Aaron Cohen. Film by Abbey Delmet and Ed Davis. \$16 (\$12 student/senior). 8pm Jan. 28. The Brava Theater Center, 2789 24th St. Tix: 415-647-2822. Info: 415-824-1403; www.cultureworksinc.org

The Pajama Game

@ Randall Museum Theatre

The Young People's Teen Musical Theatre Company presents *The Pajama Game*, directed by Diane Price. A musical evening of fast-paced songs, dances and fun for all. \$7-\$9 at door. 8pm Fri. & Sat. Jan. 21, 22, 28, 29, 2pm & 7pm Sun. Jan. 23 & 30. Randall Theatre, 1999 Museum Way. Info: 415-554-9523.

Sat 29

Indigo @ MCCSF

The new film *Indigo* is going to be shown for the first time in theatres this Saturday, January 29, but there has been such an overwhelming response that most of the screenings are already sold out. As part of an effort to get the film seen, the production company is allowing various churches and civic organizations to show the film on the same day as the theatrical release. So MCCSF will be showing the film in the sanctuary on Saturday, January 29 at 7pm. *Indigo* is a film about redemption, grace and the healing powers of a new generation of psychic and gifted "Indigo" children. It tells the story of one family's three fateful choices that result in bankruptcy, jail, and their estrangement and total dissolution. Through the healing and psychic powers of



Join your gal pals and boy toys for a cutting-edge concert by the Scissor Sisters at the Warfield. See Sunday.

the family's youngest member, Grace, a ten-year-old "Indigo" child, the family finally has a chance. 7pm. MCCCFS, 150 Eureka St. Info: ecole@mccsf.org; www.indigothe-movie.com

Armistead Maupin @ Delancey Street Screening Room

Frameline presents San Francisco literary legend/icon Armistead Maupin as part of its innovative series, *Close Up: Visionaries of Modern Cinema*. Maupin, author of *Tales of the City*, which enjoyed considerable cross-over success as a TV miniseries, will be interviewed by SF Chronicle columnist Leah Garchik. Maupin's latest novel is *The Night Listener*, set to go before cameras early this year. \$12 (\$10 Frameline members/student/senior/disabled). 8pm. Delancey Street Screening Room, 600 Embarcadero. Tix: 415-703-8650.

Cockettes Film Night

@ Giorgi Gallery, Berkeley
Film night at the Giorgi: "The Fabulous Cockettes," a program curated and introduced by Original Cockette Rumi. Featuring: *Tree, Your Sap Beats Gently Against Mine* (1969; 19 min.), directed by Michael Kalmen (a film of mystical atonement based on a poem by an obscure Indian seer, set in the buff on a bluff at Land's End in the summer of 1969, featuring Rumi as the Tree of Life); *Palace* (1971; 23 min.), directed by Scott Runyon & Syd Dutton (a back-stage look at the Cockettes' first and last Halloween show, *Les Ghouls*; and *Elevator Girls in Bondage* (1972; 56 min.), directed by Michael Kalmen (the underpaid staff of a seedy hotel rises up in revolt, and by the time head elevator girl Maxine (Rumi) starts spouting a surreal mix of Marxist maxims, followed by an uproariously explicit sex scene, you'll be ready to join the cause). Cockette light show by Thrill Visuals (former Cockette Scott Davey). Free popcorn. \$10 donation (NO-TAFL0F). 7pm. Giorgi Gallery, 2911 Claremont Ave. (at Ashby), Berkeley. Info: www.giorgigallery.com

Jewish Histories and Mysteries @ Congregation Sha'ar Zahav

Preview: The Holocaust Center of Northern California and Congregation Sha'ar Zahav (CSZ) present "Jewish Histories and Mysteries", featuring work by world-renowned gay Holocaust artist/photographer Shimon Attie. Internationally-known installation artist and photographer Shimon Attie uses contemporary media to create art installations in public places, which give visual form to Jewish memory and history. This preview will show photos that project ghost-like, prewar images of the Jewish people onto buildings in Germany. Attie moved from America to Germany in 1991, and until 1996 traveled throughout Europe showing a series of artwork collectively titled, "Sites Unseen." He has exhibited in galleries across the United States and Europe, in permanent collections such as the Museum of Modern Art (NYC), the Berlinische Galerie (Berlin), and the Jewish Museum (NYC). One day only: Saturday, January 29, 12:30-4pm (lunch provided). Congregation Sha'ar Zahav, 290 Dolores St. (at 16th St.). \$18 (includes lunch, slideshow presentation, and artist Q&A session). Tix: Steve at programs@shaarzahav.org; call 415-861-6932 ext. 305; www.shaarzahav.org

Cirque Éloize @ Zellerbach Hall, UC Berkeley

Cirque Éloize presents its splashy new production, "Rain," set in a theater where a circus show is in rehearsal, where based in Montreal and born out of the same *Cirque*

Nouveau movement as its larger cousin, *Cirque du Soleil*, offers a more intimate circus concentrated on individual performers, according to co-founder/artistic director Jeannot Pouchaud. Since its inception in 1993, *Cirque Éloize* has fielded five production in 20 countries, witnessed by more than 2 million spectators. \$26, \$36, \$48. Sat., Jan. 29 at 8pm & Sun., Jan. 30 at 3pm. Zellerbach Hall, UC Berkeley Campus, Bancroft Way at Telegraph, Berkeley. Tix: 510-642-9988.

Sun 30

Scissor Sisters @ The Warfield Theater

In concert: The band all the drag queens are screaming about. The Scissor Sisters! They are guaranteed to pack the house with over-the-top divas and their admirers. Scissor Sisters feature Paddy Boom (drums), Ana Malronic, Jake Shears, Babydaddy (bass), and Del Marquis (guitar). \$25. Doors 7pm; show 8pm. Warfield, 982 Market St. Info: 415-587-2060

SF Hiking Club @ North Mt. Tam

Enjoy the splashing falls and cascades of Cataract Creek and redwood forests resplendent with mushrooms. It's a moderate 8-mile hike with a 1,800-ft. elevation gain. Meet 9am under the large Safeway sign at Market & Dolores streets. Info: www.sfhiking.com

George Moffatt

@ Giorgi Gallery, Berkeley
East Bay native George Moffatt serenades gallery-goers with a simply salacious set of sometimes surprisingly silly, sweet, sad and sentimental songs. Sources include composers Harold Arlen, Harry Warren and Frank Loesser, and lyricists "Yip" Harburg, Dorothy Fields and Comden and Green. Part of Rumi Missabu's *A Cocktail of Glamour and Anarchy*. Free. 2pm. Giorgi Gallery, 2911 Claremont Ave. at Ashby, Berkeley. Info: 510-848-1228.

Mon 31

Bill Yenne @ A Different Light Bookstore

Historian and long-time Noe Valley resident Bill Yenne, author of scores of books including *San Francisco Then and Now* has compiled a stunning variety of vintage images for this volume, which showcases the neighborhood's journey from its early days. Free. 7pm. 489 Castro St. (at 18th). Info: 415-431-0891; www.adlbooks.com

The Typographer's Dream @ The Thick House

Opening night: Encore Theatre Company presents the West Coast Premiere production of Adam Bock's *The Typographer's Dream*, a smart new comedy in which a typographer, a geographer, and a stenographer obsess over their professions, their identities, and Canada over dinner and several bottles of wine. Bock's signature syncopation provides the rhythm for this hilarious story of borders, letters, fonts and friendships. Aimee Guillot, Jamie Jones, and Michael Shipley star, and Anne Kauffman directs. \$20; \$15 students. 8pm Thu.-Sat.; 5pm Sun. Previews: Jan. 27, 28, 29, 30. Opening Night: Jan. 31. Closes: Feb. 27. The Thick House, 1695 18th St. (btwn Arkansas & DeHar). Tix/info: 415-821-4849; www.encoretheatrecompany.org

Tue 1

The Supplicants

@ Intersection
Jazz at Intersection presents The Supplicants, a consolidation of four of the Bay Area's most innovative, talented musicians, combining improv jazz with a rhythmic feel springing from Indian influences. With David Boyce (tenor/soprano sax, bass clarinet), Richard Howell (tenor/soprano sax, talking drum), Sameer Gupta (drums), and David Ewell (bass). \$12-\$15 sliding. 8pm. Intersection for the Arts, 446 Valencia St. (btwn 15th/16th). Tix/info: 415-626-3311; www.theintersection.org

Wed 2

New Century Chamber Orchestra @ Old St. Mary's

Noontime Concerts™, presenter of midday classical chamber music in SF since 1988, returns to Old St. Mary's Cathedral after a six-year hiatus in celebration of the Cathedral's sesquicentennial. Krista Bennion Feeney, music director, will inaugurate the new series with Tchaikovsky's *Souvenir de Florence* and Anton Webern's *Lansamer Satz*. Free (\$5 donation suggested). 12:30pm. Old St. Mary's, 660 California St. Info: 415-777-3211; www.noontimeconcerts.org

Thu 3

Barry Swyers @ A.C.T.'s Gallery at the Geary

Opening reception (5-7pm): Art At A.C.T. presents Barry Swyers in a solo exhibition titled *Works of Peper*. This two-month show includes 28 original works of art, non computer-generated. Swyers, inspired by Greek myths, legends, symbols and classical literature, explores intrigue and intimacy in collage. Through Feb. 28. Gallery at the Geary, 2nd Floor, American Conservatory Theatre, 415 Geary St. Gallery open 1/2 hour prior to each performance.

Are We Married Yet? @ Marin Theatre Company

Conservatory Theatre Ensemble, Tamalpais High School's student company, in partnership with Marin Theatre Company, presents *Are We Married Yet?* How the Rainbow Reached Marin, a documentary piece on gay marriage and families. The play, conceived, created and performed by the students under the guidance and direction of Guest Director & Facilitator John Warren (founding co-director of Unconditional Theatre), uses interview material gathered from more than 30 interviews conducted by the students. Using only the actual words of interviews and news articles, as well as the students' own journal entries, the play explores many themes surrounding gay marriage. Especially poignant for these students are the recent hate crimes directed towards a gay Tam student who has been the target of repeated harassment and vandalism. In response, the Tam community organized a candle light vigil in solidarity with the students. \$15 adults; \$8 seniors; \$5 students. Runs Thu.-Sat., Feb. 3-5 at 6pm, and Sun., Feb. 6 at 5pm. Marin Theatre Company's Second Stage, 397 Miller Ave., Mill Valley. Tix/info: 415-388-5208; www.ctetam.org

Pam Tent ("Sweet Pam") @ Three Dollar Bill Cafe

Enjoy an extraordinary evening celebrating the fabulous Cockettes as Pam Tent — "Sweet Pam" — provides a glimpse into the glitter-strewn lives of the political glamour divas. Pam will read excerpts from her new book, *Midnight at the Palace*, as well as show a vintage clip of rare Cockettes footage. Book signing follows. Free. 7:30-9pm. Three Dollar Bill Cafe, located within the LGBT Center, 1800 Market St. (at Octavia).

JT LeRoy @ A Different Light Bookstore

Literary wunderkind JT LeRoy reads from his novella *Harold's End*. A San Francisco street kid hustling to feed his heroin habit. A middle-aged rich guy with an uncommon turn-on. A pet snail. The authentic tale allows the sweetness of childhood to seep through muck in unrivaled literary finesse. Free. 6pm.

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English cream

by John F. Karr

Since this isn't *BusinessWeek*, let's not ask why three of the four major local porn producers have begun bolstering their already successful catalogues by importing a foreign line. The more the hairier, I say, itching my palms. Raging Stallion brings us the manly athletes of Australia in DVDs by Sydney-based Pistol Media. Colt Studio has become the stateside rep for the European boy beauties of the Bel Ami line. And now Hot House will be bringing us England's choicest twinks in films from a new company, Eurocreme.

Don't run screaming when I say twinks. These slender, slim-hipped English youths are nothing like the scrawny kids pegged with that name here. They're the same age, hovering around the 20-year mark, but have teen-idol looks, a bit more polish, and, as even the briefest overview will confirm, uniformly humungous dicks. I mean, these cocks are aberrations. And each and every one with a foreskin.

The first Eurocreme movie I saw was *SpyBoy*. It's a take-off on James Bond movies, with a silly plot about the evil Dr. Braunfing, whose conquest of the world involves a drug called Orgasmadrine. It's so potent it pleasures people to death. *SpyBoy* starts off in jaunty simplicity, but ends in amateur clumsiness. Still, the story is handled in quick little plot-bites, and some of the sex is highly distracting. Particularly two and a half scenes (out of seven) which feature the movie's star, box-cover boy Christopher Cooke.

I love Mr. Cooke. He's attractive, charismatic, and a great kisser. He's a deep-throated and tempestuous cocksucker, an aggressive fucker and an eagerly receptive bottom. With a positive enormity of penis, one of those big ole floppy cocks. I love Christopher Cooke so much that I wish someone would bring him to America and hand him over to a less juvenile director and a more experienced crew.

The director here is Max Lincoln, whom I know nothing about. His films attempt a youthfully hip style. Yet what Lincoln calls "pacey [sic] editing" may look trendy, and be meant to convey excitement, but is a deterrent to enjoyment as it constantly abridges sexual continuity. It's distractingly arrhythmic. Worse, Lincoln'll interrupt a

cum shot to make a joke. And though there are patches of affecting music, Lincoln prefers manic techno. This may be up-to-date on the dance floors, but as fuck-music it can make a scene seem impersonal. Also, the lighting is generally dim, as overcast as London. And there are always shadows — of arms, neckties, full bodies — thrown across The Object of Our Greatest Desiring. The money Lincoln lavishes on location shooting all across Europe would be much better spent by staying at home and taking some courses in Elementary Lighting and Videography.

Now, Mr. Cooke rises above all this. He's responsible for some exciting shagging. He likes foreplay, and, as I said, is a swell kisser. And rimming? One thing about the skinny boys with small butts that director Lincoln casts. Throw their ass in the air and you're faced with an expansive tongue funnel. Why, you can muzzle your whole face with *kischke*. My grandmother was always pushing a freshly cooked batch of *kischke* on us, but hers was once removed from this real thing, and stuffed rather differently. Anyway, Lincoln and especially Chris Cooke capitalize on some excellent deep-dish rimming.

I enjoyed the second movie I



British box-cover boy Christopher Cooke stars in Eurocreme's *SpyBoy*.

saw a great deal more. *BadBoy* is the story of the closeted Prince of England. He's beset with fantasies of having sex with every male who

crosses his path. Meanwhile, his profligate younger brother actually is having sex with every male around. The King-to-be finally

does have real-life sex, with his equerry. Or, as we call them here, his PA. No, he doesn't have a pierced cock. It's his Personal Attendant. Now, an equerry can be either an attendant to the royal household, or the officer charged with supervision of its royal horses. For the equerry to be the latter in this context would be a bit Lawrencian. It's much more Forster-like for the Prince to make it with his servant. Anyway, with the equerry skewered on the Prince's royally long dong, the King walks in. The Prince is disowned, making the more promiscuous brother King. The happy dude promptly throws an inaugural orgy at the palace, while in a cottage in the country, the deposed Prince lives happily ever after with his equerry. Who is now his equal. Just like in *Forster*.

Now. Both the princes are tall, rosy-cheeked blondes. As cute as the sons of Diana. Their lengthy javelins and the way they're hurtled into fucking during *BadBoy* is repeatedly impressive. And Chris Cooke partners the Prince in the opening scene.

Do these two titles make me want to see more Eurocreme features? Well, the boys intrigue. But I'm a little wary of the filmmaking. www.hothouse.com ▼

Sachet's society

◀ Arts cover

the 40th Anniversary Celebration on Sunday, February 20, at the same location. If you have never attended a coronation, you are in for a treat as the Imperials parade their finest, and visitors convene from member courts all over the United States, Canada, and Mexico. The 40th Anniversary Celebration will be a once-in-a-lifetime experience, featuring Gail Wilson and City Swing. More details are readily available at www.imperialcouncilsf.org.

Art buzz

That dashing artist Tim Gaskin's solo exhibition at Blue Cube (sorry, boys, he's taken) gave a dreary Thursday two weeks ago a lovely respite. His iconoclastic artworks toy with our fascination with celebrities and commercial logos, and his show delighted the buzzing mix that night. Richard Sablatra, Anna Damiani,



Artwork by Jerico Woggon at 2223

Mark Rhoades, Jimmer Cassiol, and even a fashionably late

Harry Denton (fresh from Michael Tilson Thomas' 60th birthday bash) all made the scene, and many of us were dreaming of creative uses for this great new space. Terrence Alan has transformed a raw warehouse into a two-level showplace, complete with multiple bars, two separate sound sys-



Imperials parade their finest: Donna Sachet with candidates for Emperor.

tems, and a great confluence of color and texture. Watch for many more events at Blue Cube.

By the way, Tim auctioned off his latest likeness of Mayor Gavin Newsom to benefit the AIDS Emergency Fund. Speaking of art shows, that tireless Chris Carnes put together an exhibition last Thursday at 2223 on Market Street hosted by her good friend, Kevin Harder (remember that \$64 million lottery winner?), to showcase the whimsical work of Jerico Woggon. Chris knows how to gather a crowd, and this was no exception, with Ralph Hyman, Greg Unti, Jack Ryder, Susan Fahey, Bob Emerson, Audrey Joseph, Jeff Anderson and Rick LeBlanc among the attendees. What a buzz there was, from critiques of the art to thinly disguised attempts to ingratiate oneself to a multimillionaire. Can't blame a girl for trying, I suppose. Word has it that he was very generous to his most recent ex. Well, you knew there would be some gossip layered into this column, didn't you?

The incredibly talented Sharon McNight is back in town and seemingly everywhere! If you missed her show *Cabaret 101* (as in a class, not a highway) at the new Octavia Lounge on Market Street, a snazzy new live music venue with a full restaurant, then catch her with the SF Gay Men's Chorus at

the ODC Theatre the first weekend in February. The show, featuring chorus members in cabaret performances, is titled *Tongue in Check*, and definitely leans to the more mature audience. Consider yourself warned and invited!

Right around the corner is an event you certainly don't want to miss: *Turning the Tide: OUTFest, SF LGBT Community United for Tsunami Relief*, on February 5 at Terra, 511 Harrison, starting at 8 p.m. You would have been amazed at the initial meeting for this event when Audrey Joseph, Terrance Alan, Gregg Taylor, Thom Lynch, Kelly Hart, Jim Skiba, Nancy Norstad, Tony Koester, and others combined their creative talents to respond to this staggering disaster. Talk about a collaboration! Yes, there have been moments of tension, but egos and agendas have been put aside for this top-quality event, which will feature Kathleen Antonia, Mark Weigle, Veronica Klaus, Kim Kuzma, Blair Shepard, Tita Aida, and Equinox on stage from 8-10 p.m., and a rip-roaring dance party with DJs John LePage, David Harness, Matthew Baker, Nikita, Alexander, Liam Shy, and Pusspuss until 4 a.m. The money raised from the modest \$10 cover, silent auction, art show, and bars will go to the Rainbow World Fund, and will be used by C.A.R.E. International for direct relief efforts. Don't miss it! ▼

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Living well is the best revenge

Chatting with 'Queer Eye' foodie/wine expert Ted Allen

by David R. Guarino

Remember, darlings, "life's a banquet, and most suckers are starving to death," Rosalind Russell said as Auntie Mame. When it comes to proffering a model for living well, Bravo's Fab Five from the smash-hit reality series *Queer Eye for the Straight Guy* are on a mission to rescue the hapless.

Perhaps one of the most engaging members of the *Queer Eye* quintet is gastronomic guru Ted Allen, a former senior editor and restaurant critic for *Chicago* magazine. As a contributing editor to *Esquire* magazine, the 39-year-old Columbus, Ohio native co-authors a witty column known as "Things a Man Should Know," guiding clueless males through the minefields of sex, fashion, business etiquette and cocktail preparation. The column was a launching pad for four co-authored books, including *Esquire's Things a Man Should Know about Style* and *Esquire's Things a Man Should Know about Handshakes, White Lies and Which Fork Goes Where - Easy Business Etiquette for Complicated Times*. Allen's fifth book will be a solo offering. Due out in October, the working title is *The Food You Want*.

David Guarino: Ted, out of the thousands of guys who auditioned for *Queer Eye*, the producers chose you to be the Food and Wine Connoisseur. Why you?

Ted Allen: Well, OK, I heard about the auditions in Spring, 2002. At the time, I was under contract to *Esquire*, but I was just thinking that I wouldn't mind trying something different. This came up and I thought, "Well, I'll fly to New York and do this audition for a laugh." I really didn't have any TV aspirations at all, I was a print person. I certainly don't like reality TV, it's crap. Most of it's exploitative, mean stuff that I just don't believe in at all. But this sounded different. I went to the casting sessions, and there were lots of accomplished, good-looking guys there; it was very daunting. I'd never been in a high school play; I'd never been in this competitive process where you have to show off in front of other people.

I never thought I stood a chance. But the creators of the show, David Collins and David Metzler, were so smart, and they had this crazy idea for a gay reality show with the word *Queer* in the title. The chances of that seeing air were, absolutely, one in a million! Now I know why they liked me, but at the time I had no idea. They were looking for a broad range of guys; they weren't just looking for Chelsea hotties. They just wanted people who really knew a little something about their subject area, and who also had kind of a chemistry. It's crazy how it happened.

I think they also liked my Midwestern twang! I was the only one from out of town.

In your positions at *Esquire* and *Chicago* you had the chance to interview many famous celebrity chefs.

What made me get so interested in food was I was going to tastings and meeting these chefs. They're all trying to one-up each other:

they go to the markets, find these weird vegetables, and cook them in crazy ways. "Look what I did!" Then they kind of lean back and wait for you to applaud them. It's such a fine life. Of those famous chefs, I gotta say, I absolutely adore Martha Stewart! I'm sure she can be difficult to work for, but I can't wait until she's out of prison. I learned so much from her, everybody's learned from her. She autographed my *Martha Stewart Cookbook*, and said something funny about my pierogis, which were bad!

What do you do to keep your segments of the show interesting?

There's going to be a new batch of shows that will start airing in the summer that we're going to start shooting in February, and we're really throwing out a lot of preconceived notions. Because the show is established now, we don't feel as constrained to stay within our specific areas. I'm not always going to teach you how to fry an egg. For heaven's sake, Kyan's not going to teach you how to shave again! At this point, we think we can blur the boundaries a little more in our categories, maybe work together a little more

If you could choose only one food item as indispensable to throwing a fabulous dinner party, what would that one item be?

Hmm. Probably olive oil. Olive oil and my great big, gigantic, calphalon skillet with the 4-inch sides. Also, if you're able to swing it, if you're able to have two ovens, or an oven and a warming drawer, that's a huge help. For throwing a dinner party, the whole problem is keeping one thing warm while cooking the other things. So if you can have access to that second heating space, that's an awfully cool thing.

How about sharing another tip for throwing a great party?

Well, I think the thing to remember, even if you love cooking, is that when people come over, you need to be spending time with them. Because cooking is kind of solitary in some ways. I guess a good dinner-party tip is that I really try to focus on the oven as opposed to the stovetop. Have foods prepared ahead of time, then you can hang out with your guests. Take everything out of the oven and *voila*, have dinner!

Was there ever a subject who was selected for the show that you or someone else from the cast just couldn't work with?

Well, we've come close. There have been several guys in a situation where their house was so disgusting that we really wanted to turn around and leave. But that also makes for good TV. I mean, there was one guy on Staten Island whose feet were so smelly that the whole apartment smelled terrible. Thom [Felicia] literally made the guy take off his shoes and scrub his feet off in a bucket of water outside the door before we could continue. I mean, it was just disgusting, and with the exception of Carson, we're not a bunch of girly-girls here!

We had another guy, Kevin Downey, the comedian, who was a pretty good subject, but his



Photo courtesy of Bravo

'I'm not always going to teach you how to fry an egg.'

apartment was, literally, the dirtiest one we'd ever seen. It was so full of dust and pet dander that both Carson's and Tom's throats closed up, and we had to stop shooting and go get them inhalers.

What's the most difficult thing you've been asked to do on *Queer Eye*?

Wear some of the outfits that Carson has picked out for me!

What's your honest opinion of the new spin-off show, *Queer Eye for the Straight Girl*?

I think it's great. The cast members are terrific; we've done a couple things with them. They're cool and funny, and they're hotter than we are, which pisses me off! But what are you going to do? I'm not going to go to the gym as much as Danny does, I'm not even interested in trying to do that. What I like about *Straight Girl* is that it's

different, and the producers are letting it be different. Because it's a completely different show.

When you're working with straight guys, you can go into their house and make fun of them and beat them up, and you obviously can't do that with straight women. It's not the same thing at all. And these women are much more in tune with these issues of style and grooming. Now obviously, I'm skeptical of any spin-off, it's always difficult for one to succeed. Since I don't have a crystal ball, I don't know if it's going to make it in the ratings, that's up to the viewers. But I think that they've done a very high-quality job.

Do you think that the two casts will ever get together and do a show in tandem?

I don't know, that's an awful lot of queers!

Can you give us a sneak preview of what's in store in the new season of *Queer Eye*?

We're really excited going into this season because we're going to have more freedom than ever, we're going to evolve. We have to, to keep people interested.

Ted, what's next for you?

Well, when *Queer Eye* goes away... I've got a cookbook coming out in October with a really great publisher. It's called *The Food You Want*.

The huge success of *Queer Eye* has brought you many gifts and blessings. What costs has fame exacted from you?

Well, I can't say that there really is anything, because the level of fame that I have is really pretty invisible. You know, I walk around, I go to the grocery store, I ride the subway, I kind of pull a hat down on my head a little bit! Because I don't want to get interrogated. I mean, the only thing that it's cost [partner] Barry and me? It's cost me my tomato patch! ▼

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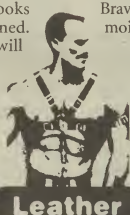
This hunky group of IML 2005 hopefuls was on hand in Washington, D.C. for the press conference at which the IML 2005 judges were announced.

Leather in flux

Coming and goings in the tribe

by Mister Marcus

The leather year got off to a good start with the Mid-Atlantic Leather weekend in Washington, D.C., and the forthcoming weekend looks promising for all concerned. Five new titleholders will emerge as Mr. Chicago Leather 2005 plays out at the Touché Bar in the Windy City. In Dallas, Mr. Texas Leather, South Central Leather Sir/boy and a bootblack will be chosen at the Flesh & Fantasy Weekend. Ms. Colorado Leather will be chosen in Denver and Mr. Padlock Leather will be chosen in Phoenix.



Leather

Bare-chest contests resume

The first bare chest calendar contest for the 2006 calendar took place last Thursday and only 2 men stepped forward to compete. They were John Gaeta and Barry Skown. The judges decided that both merited enough points to compete for a spot at the final in April. The next contest is tonight,

January 27th at the Powerhouse at around 2200 and hope it starts on time!

Proceeds from sales of the 2005 calendar (a whopping record-setting \$50,000) will be presented to the AEF at the contest tonight. Bravo to all, in spite of the turmoil of the "season".

Rumor discounted

For reasons unknown, a rumor is flying around that the Phoenix Uniform Club has disbanded. Not true. There WILL be a Uniform Ball on June 24th (Gay Pride weekend) at the Green Room of

the War Memorial Building. The current officers are First Officer: Tommy Thomas; Second Officer: Marcel P. Schwartz. Third Officer: Santos Rangel. Fourth Officer: Jimmy Maher. Some people have too much time on their hands!

Heim resigns title in Kansas

Shawn Heim has resigned as Mr. W.O.O.L.F. in Kansas effective January 20. Citing "issues of ethics that came into play the night of the contest that recently finished playing themselves out," Shawn

decided that rather than be in the middle of a community controversy, he decided to forego the title. No word on whether a replacement or the runner-up will assume the title. Stay tuned.

American Brotherhood Weekend

Another national leather competition weekend will take place on the weekend of April 15-17, and is progressing nicely. The judges for the competition are the current incumbents (Robert Napolitano, Terry Brown, "Storm" and Beth Abate) and I'm happy to join the panel with Judy Tallwing McCarthy, Keith Truitt and Christine "slavette" Parker.

Hotel accommodations, the "official" airline and a schedule of events is on www.americanbrotherhood.com and you should make your plans and reservations soon. The host hotel is the Sheraton National in Arlington, VA, (703) 271-6683; It is suggested that you fly in to Reagan National Airport (DCA airport designation) as it is the only 10 minutes from the airport.

New IML venue: Chicago's Navy Pier

At the press conference during

next page ►

EVENTURES IN LEATHER

Week of January 23-30

"Beef Dip", the leather and bear week's 3rd annual cruise trip to Puerto Vallarta. For info, email to: ds4@aol.com.

Thursday, January 27

2nd Bare Chest Calendar Contest happens at around 2200 at the Powerhouse, for the 2006 calendar. A painless way to do your part!

Weekend, January 28-30

Busy, busy from coast to coast including Mr. Chicago Leather 2005 contest in the Windy City, Flesh & Fantasy in Dallas, Texas; Ms. Colorado Leather contest in Denver; Mr. Padlock Leather in Phoenix.

Saturday, January 29

Leather Town Hall Meeting in San Francisco to discuss the leather contingent in SF Pride Parade in June. Meet at the LGBT Community Center at 1400.

The 15 Association monthly "play party" at the

usual (secret) location. For invite, phone 673-0452 or www.the15association.com.

Mr. Faultline Leather 2005 at the Faultline Bar in Los Angeles (Melrose @ Vermont).

Wednesday, February 2

Naked Buddies cavort au naturel at 933 Harrison. Not a stitch is allowed. Doors open 2100 to 2300. Call 777-HEAD.

Thursday, February 3

2006 Bare Chest Calendar contest at the Powerhouse at around 2200. Jump in. Get your chest wet! Stardom. Lights. Easy Volunteerism.

Weekend, February 4-6

Heart of America Leather Weekend in Kansas City, Missouri, at the Dixie Belle Complex. Info at www.kcleatheruniversity.com.

Friday, February 4

L.A. Boys of Leather 4th annual Charity Boy Auction (for services) at the Gauntlet II at 2200 with a \$5 cover charge.

POLKSTRASSE

Bars 'r' us

by Sweet Lips

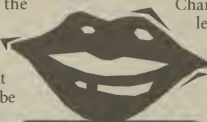
Last Monday, January 24, marked the opening night of the fabulous "Marlow's Strip-O-Rama," now at Kimo's every Monday evening. Stop by for a Lap Dance with some of the hottest men around. They put on a really great show. Kimo's under Manager Charlie is drawing in great crowds these days.

David Kapp would like the people who support the move of Club Rendez-Vous down the street to Polk and Fern to contact him. Send him your notes of support to P.O. Box 641979, San

Francisco, CA 94164. Remember that Club Rendez-Vous raised much money for various charities ... and I should know!

Ronnie Lynn of the Cinch Saloon says there will be an "Ass Kicking Party" very shortly at the bar. That should be fun to watch!

I want to thank Marlow Watts at the Mix Bar in the Castro for sending me their calendar this year. They seem to be the only bar to send them out. Hope to see you there one Saturday or Sunday soon.



Sweet Lips

That wonderful Johnny Wise is still doing his thing at the Gangway, so stop by and have a libation with him. Miss D. of Aunt Charlie's Lounge has not left the city as of now. She's in the process of selling that Million-Dollar-plus residence!

Emperor Steve Rasher, where are you when I need you? Of course, I always need something. ...

Thanks to my editors for their help with my column, and to all the little people who surround me. You're all darlings! ▼

Mister Marcus

◀ previous page

MAL weekend, when the 2005 judges were announced, it was also stated that IML 2005 would change venues from the Congress Theatre to the Navy Pier. This venue was under consideration as long as 10 years ago, and it has finally come to pass.

Construction on the Navy Pier was completed in 1916, and at the time it was considered the world's largest pier at 292 ft. wide and some 3,000 feet long. It was temporarily used as a military facility during World War I. It was originally known as Municipal Pier No. 2 (two piers were originally planned) and was renamed Navy Pier in 1927. It served as a naval training facility during World War II. In 1977 it was named as a Chicago landmark. Renovation was completed in 1994 after the City of Chicago and the State of Illinois installed the Metropolitan Pier & Exposition Authority. The most outstanding structure on the Navy Pier is a 148-foot Ferris Wheel, visible for miles and a 44-foot high musical carousel with 36 hand-painted animals.

You can imagine what tourists will think when a sea of black leather invading the premises for IML 2005. I can't wait! Bravo, IML!

Another loss

Jimmy Lee Murray, the first-ever Mr. Ebony in Leather, passed away in his sleep this past Friday, January 21 in Albany. With his captivating smile, his love of life



Jimmy Lee Murray, the first-ever Mr. Ebony in Leather, passed over peacefully in Albany, New York, on Friday, January 21. He was also the first ever Mr. North Coast Leather 2000, a title produced by the Utica Tri's MC in Utica, New York, and competed at IML in 2000.

and his easy-going attitude, Jimmy Lee was one of the most popular leather men in the Leather Nation. His health had not been that great for the past several years. A large family including his leather family survives him.

Jimmy was also the first ever Mr. North Atlantic Leather in 2000, the title created by the Utica Tri's of Utica, New York. He also was a member of the IML Class of 2000. Jimmy lived and worked in the San Francisco Bay Area in the

late 1990's and was a favorite bartender at Greg's Ballroom in San Jose. Funeral arrangements are pending but memorial donations can be made to your favorite AIDS charity in his name or to Chicago House, 1925 North Clybourn Ave., Chicago, IL 60614 where Jimmy worked for almost five years.

That about winds it up for this week. See you in Chicago for the Mr. Chicago Leather 2005 contest at Touché, and all around the Leather Nation. Until then, keep reading www.L LeatherPage.com. ▼

Singles cruise

◀ page 33

er ("River Deep, Mountain High") to her mid-'80s comeback ("What's Love Got To Do With It") and through to today (new tracks "Complicated Disaster," "Something Special"). Turner is a diva of the highest order. While having her '70s solo recordings ("Acid Queen") unrepresented doesn't necessarily diminish this collection, it wouldn't have hurt to have replaced some of her minor '90s recordings with a track or two.

Male call

Now we're going to switch gears to the male of the species. Few males are as manly as '60s-and-beyond sex symbol Tom Jones. Renowned for his skintight slacks, impressive package, hairy chest, and oh yeah, his smoky soulful vocals, Jones even scored his own TV variety show at the height of his fame. The 42-track *Gold* (Hip-O/UME) assemblage gives an im-

pressive array of Jones' chart-toppers, including "It's Not Unusual," "What's New Pussycat?" "Delilah," and "She's a Lady." The only thing that would make this collection complete would be if Jones' unexpected late-'80s hit collaboration with Art of Noise, a cover of Prince's "Kiss," were included.

The sexy, queer lead singer of Placebo, Brian Molko, is a gender-bender of the highest rank. *Once More with Feeling: Singles 1996-2004* (Astralwerks) is an essential collection that provides a necessary overview of the work of this underrated trio. Molko's at his most suggestive and subversive on the outrageous "Nancy Boy," "Taste in Men," "Special K," and "Black-Eyed."

Steven Tyler of Aerosmith also trafficked in androgyny. Beginning in the mid-'70s, Aerosmith helped to define the hard rock of the era with songs such as "Dream On" and "Walk this Way." After getting lost in the disco/punk/new wave period of the late '70s/early '80s, Aerosmith reclaimed its metal mantle in the mid-'80s with songs

like "Dude (Looks like a Lady)" and a remake of "Walk this Way" with Run DMC. It's all on *Aerosmith's Gold* (Geffen/Chronicles/UME).

The leather-clad, platform-boot and makeup-wearing members of glam-rockers Kiss took androgyny to an outrageous level throughout their lengthy career. Living up to the claim of being the "definitive collection," the 40-track *Gold* (Mercury/Chronicles/UME), covering the period of 1974-'82, features a generous selection of songs from Kiss' albums, and one song from each of the band members' solo discs. I'm just glad that my two favorite Kiss songs, "Beth" and "I Was Made for Loving You," are present and accounted for.

Steppenwolf's *Gold* (Geffen/Chronicles/UME) is a groovy bit of time-travel back to the late '60s, when electric guitars and organs co-existed in a psychedelic world. Along with some of frontman John Kay's solo work, this collection features memorable hits "Born To Be Wild," "The Pusher," and "Magic Carpet Ride." ▼

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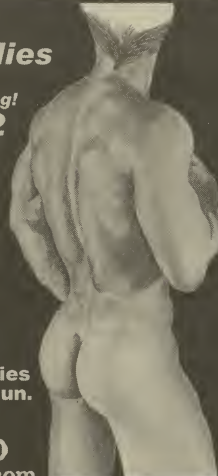
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Art (c) Ira Smith

Wretched excess on the tube

by Victoria A. Brownworth

Can it be only a week since George W. Bush's coronation? We are still in a tizzy from all the drama, pomp and circumstance! Not to mention all the instances of blurring that pesky separation of Church and State with invocations to God. All that was missing was Leni Riefenstahl to give it the real cinematic pizzazz it deserved.

Actually, the pomp and especially the circumstance was wretched excess. The extreme poor taste of the balls and bands and ballyhoo (and the concomitant \$40 million for fun and \$17 million for security, your tax dollars at work) while Americans and Iraqis continue to be blown to bits in Iraq was cringeworthy. As the prospect of a viable Iraqi election on January 31 looms ever more problematic, the inauguration seemed appallingly inappropriate. As a TV event, however, the coronation, with the climax of Bush's speech, was a 10 on the ratings Richter scale. Epic. The speech was undoubtedly the best of GWB's career. Had it been given by almost anyone else (John F. Kennedy, from whom so much of the speech's substance was cribbed, for example, or even Sponge Bob Squarepants, now under fire from the right) at almost any other time in modern US history, it would have brought us to tears.

Unfortunately, the bad taste of

Bush's response to the tsunami event, the ongoing war in Iraq, escalating tensions throughout the Middle East, and an endemic state of horror in Africa all point to a contradiction between what Bush had to say about freedom from tyranny and what the US is doing about creating a more free world. Even as Bush was talking about freedom, anti-Bush protestors were kept caged blocks away, their protests quelled by tear gas and pepper spray, and all but ignored by the TV cameras.

If the dictatorships of Saudi Arabia and China, and the pseudo-democracies of Israel and Egypt are all being supported by the US, then what Bush said about tyranny and oppression is simply rhetoric of the most craven sort. Self-serving, reality-denying rhetoric. Who could not agree that stamping out tyranny around the world, that striving for freedom for all people, is a noble and fine idea? But watching Bush deliver his JFK/FDR moment knowing how deeply indebted the Bush Administration is to outright dictatorships (the Saudis, Pakistan, Uzbekistan, etc.), and how close the BA is with China (screw Taiwan's bid for freedom from tyranny), how chummy Bush is with Ariel Sharon who has that pesky occupation problem, and with Hosni Mubarak who just

received 100% of the vote yet again, all that talk of freedom rings a little false. Not that the American media dares say so. But the foreign press (and Jib-Jab.com) have dared.

World report

Sometimes we think if we didn't watch BBC World News we would be reporting from the same reality-free vantage point that afflicts American TV news from FOX to ABC. How scary is that? Almost as scary as watching ABC

put up a genealogical tree of Bush I, Bush II and Bush III in waiting (Jeb) during their coverage. Last time we saw something like that on the tube was

after the marriage of Prince Charles and Diana. We prefer our dynasty in the form of a primetime soap devised by Aaron Spelling, thanks.

Could it have been just a few nights before the coronation that *Nightline* took us inside a platoon in Iraq, where viewers saw Americans and Iraqis blown to bits before their eyes? Isn't this the definition of cognitive dissonance?



Lavender Tube

Red-Staters are irate: What is Sponge Bob doing supporting gay marriage? Not since the Teletubbies scandal or Bert and Ernie being outed has there been such a tempest in a TV show.

One tiny victim of the Bush ideology junta cries out for justice. "Who lives in a pineapple under the sea?" It seems our beloved Sponge Bob Squarepants is now in trouble for hanging out with those subversives over at *Sesame Street*. Those commie scum at PBS planned a diversity song for all their little characters to sing, which includes acceptance of difference, including alternative queer families. The Red State Crusaders became irate: What is Sponge Bob doing supporting gay marriage?! Not since the Teletubbies scandal or Bert and Ernie being outed as gay Muppets has there been such a tempest in a TV show. Maybe the Bush folks are right: evolution could be a hoax after all. Write PBS and Nickelodeon in support of Sponge Bob's embracing of diversity. After all, he's obviously from a Red State himself, look how he dresses!

Some time ago, there was a mini-push for Oprah to run for President. We're starting to think she might be the best choice for 2008 from any party. We watched last week's show, the first of several with her good buddy, designer guru of home makeovers Nate Berkus, who was vacationing in Phuket with his partner, fashion photographer Fernando Bengoechea, when Fernando was swept away by the tsunami. Also on the show giving first-hand accounts were others that Nate met during the horrifying event, including members of a British family he helped to reunite, and a Swedish couple who saved his life. Oprah uses her bully pulpit for good.

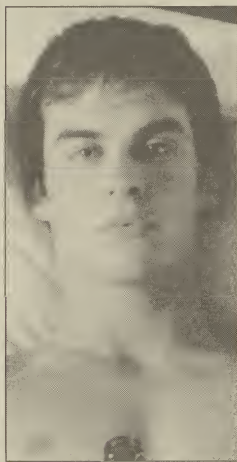
Even though we think she's a little more judgmental since she got spa-perfect, she continually

makes the effort to make the world a better place. What would happen if Oprah were in the White House? Imagine a war on poverty. Imagine attention to the rights of women and children. Imagine queers and people of color as an embraced segment of society. Imagine Oprah's Angel Network going to the Sudan instead of just declaring there's genocide and looking the other way. The worst things about an Oprah White House would be Maya Angelou and Dr. Phil as permanent fixtures. But given how both have actually changed people's lives for the better, wouldn't they be an acceptable trade for Condi Rice and Donald Rumsfeld? Somehow we could all live with it.

Stay tuned for more shows with Nate on the tsunami, and have a box of tissues on hand. Only Oprah could turn her design guru into an ambassador of far more important makeovers, and propel him, in his own direst sorrow, to lend a hand to others suffering equally terribly. Through Oprah, Nate just became the most visible and sympathetic queer in America. His desire to keep the flame of Fernando alive is more than touching, it's a revelation for

are one or the other, totally out of synch with any crime demographics. (On *L&O: SVU* this week, his killer was a transgendered teen.) If that component didn't obtain, perhaps we would have found Serena's declaration a little less stunning. But in that context, we found it gratuitous as well as baffling. If she comes back, as many of the female ADAs do at *L&O*, perhaps we'll see if she turns murderous as well.

Bi-curious is the way Misha Barton's character Marissa is turning this season on *The O.C.*, for those who are addicted to this pretty-boy/prettier-girl primetime soap. It's about time something queer happened in this land of silk and honey.



Yummy Ian Somerhalder: lost?

'Lost' & found

Speaking of the pretty-boy contingent, is *Lost*'s Boone (the adorable Ian Somerhalder) gay, or merely a pervert? Sister Shannon (Maggie Grace) queried whether Locke (Terry O'Quinn) was his new boyfriend, implying that he was, but then flashbacks to pre-island days implied he was incestuous with Shannon. But then it turns out he was given a hallucinogen by Locke to make him stronger, so... Was it all a dream? This show is so good, so complex, so riveting, why isn't it on every night?

Finally, in the midst of all the *Sturm und Drang* with Bianca on *All My Children*, a longtime face from AMC passed this week with little fanfare. Emmy nominee Ruth Warrick, 88, played over-the-top grande dame Phoebe Tyler Wallingford since AMC's inception in 1970. She was last seen in the role two weeks ago for the 35th anniversary episode. She died of pneumonia.

Warrick debuted as an actress in 1941 in Orson Welles' classic *Citizen Kane*, in which she played Kane's first wife Emily. She received the Lifetime Achievement Award from the National Academy of Television Arts and Sciences for the role. Welles chose her because "there were no ladies in Hollywood" who fit the bill. Before moving to Pine Valley, Warrick got an Emmy nod for her role as Hannah Cord in the long-running primetime soap *Peyton Place*. Aunt Phoebe was a great character, and Warrick will be greatly missed by fans of AMC.

A final VCR alert: *Queer Eye for the Straight Girl* on Bravo. Let's see what the Fab Five plus one dyke can do for the fairer sex. Bound to be fun. Stay tuned. ▼

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ALA announces 2005 Stonewall Book Awards

'The Master,' 'Evolution's
Rainbow' top the list

The Gay, Lesbian, Bisexual, and Transgendered Round Table (GLBTRT) of the American Library Association (ALA) last week announced the winners of the 2005 Stonewall Book Awards. Colm Tóibín, author of *The Master: a Novel* (Scribner), is the winner of the Barbara Gittings Book Award in Literature, and Joan Roughgarden, biologist and author of *Evolution's Rainbow: Diversity, Gender, and Sexuality in Nature and in People* (University of California Press), is the winner of the Israel Fishman Book Award for Nonfiction.

The announcement was made at the ALA Midwinter Meeting in Boston. The awards will be presented to the winners at the 2005 ALA Annual Conference in Chicago, June 23-29.

The Master is a fictionalized account of novelist Henry James at a pivotal point in his career. Based on extensive research, Tóibín's imagined portrayal of James' interior life is bold and illuminating. The novel exquisitely depicts James, one of the great novelists in the English language, capable of revealing an intimacy in his art which he could never express in his life with men.

The Master also was a finalist for the Mann Booker Prize. This is Tóibín's fifth novel. He resides in Dublin.

Evolution's Rainbow examines core tenets of evolutionary theory. This groundbreaking work challenges long-held views of Darwinian thought about gender and sexuality, and the scientific, medical and cultural assumptions on which they are based. The book is written for a general audience in a highly readable style. Roughgarden is a professor of biological sciences at Stanford University.

The 2005 Stonewall honor books in literature are:

I Am My Own Wife: A Play by Doug Wright (Faber & Faber)

The Line of Beauty by Allan Hollinghurst (Bloomsbury)

Luna: a Novel by Julie Anne Peters (Megan Tingley Books, an imprint of Little, Brown and Company)

The Seahorse Year by Stacy D'Erasmus (Houghton Mifflin)

The 2005 Stonewall honor books in nonfiction are:

Beyond Shame: Reclaiming the Abandoned History of Radical Gay Sexuality by Patrick Moore (Beacon Press)

Both: A Portrait in Two Parts by Douglas Crase (Pantheon)

Dress Your Family in Corduroy and Denim by David Sedaris (Little, Brown)

Warrior Poet: A Biography of Audre Lorde by Alexis DeVeaux (W.W. Norton)

Members of the 2004 ALA Stonewall Book Award Committee are Chair Mary Callaghan "Cal" Zunt, Cleveland Public Library; Robert L. Jaquay, Albany, NY; Cecil Hixon, New York Public Library; Jeffrey Beally, Denver; Norman Eriksen, Brooklyn Public Library, NY; Roland Hansen, Columbia College, Chicago; Robin Imhof, University of the Pacific, Stockton, CA; Michael J. Miller, Queens College/CUNY; Teresa Y. Neely, Ph.D., Baltimore; K.R. Roberto, University of Georgia Libraries; Lindsey Schell, University of Texas, Austin; and Barbara Stevens, University of Wisconsin-Eau Claire.

For additional information on the Stonewall Book Awards, go to www.ala.org/glbtrt/stonewall/stonewallbook.htm.

Singing Barber

◀ page 32

lovely, lyrical (albeit womanly and anything but Southern), low-key reading.

The Gauvin/Alsop collaboration joins two others of major stature. One is Leontyne Price's tour de force with the gay Thomas Schippers. Price begins with childlike voice and minimal vibrato, only to transition into such an unrivalled combination of vocal and orchestral splendor as to make us care less that the child has inexplicably vanished. The other is Dawn Upshaw's partnership with David Zinman, where her girl-like timbre and shimmering vibrato on high prove irresistible.

Mention of Price draws us to Bridge's invaluable issue of Leontyne Price's history-defining Library of Congress 1953 world premiere of Barber's *Hermit Songs* accompanied by the composer. Price

was all of 26 in 1953, revealing a voice well on its way to full bloom. By the time she and Barber made their New York recital debut the following year, the title "goddess" had been bestowed upon her.

The disc also includes baritone Samuel Barber's invaluable self-accompanied 1938 recital at the Curtis School of Music. Barber's remarkably even vocal production and gift for lyrical utterance speak volumes about his future compositions.

Awaiting US release is Alsop's final installment in her Naxos Barber series. Headlined by the *Capricorn Concerto*, named for a house Barber shared with Menotti, the CD also includes the Intermezzo from *Vanessa* and a late, posthumously scored *Canzonetta*. Given *Gramophone* critic Peter Dickinson's prediction that the elegiac *Canzonetta* "could become as popular as the famous *Adagio*," anticipation of a sort far more positive than Vanessa's is in order. ▼

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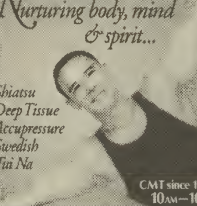
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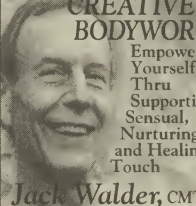
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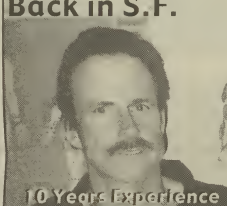
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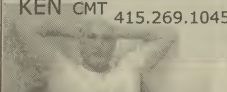
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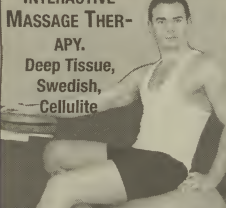


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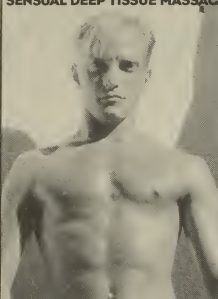
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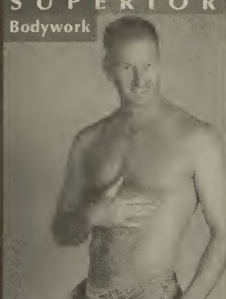
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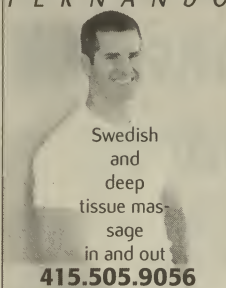
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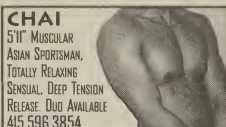
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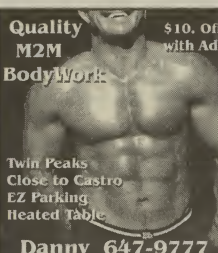
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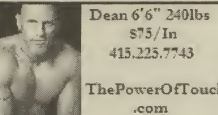
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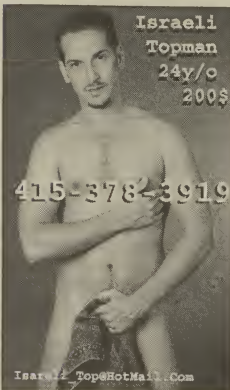
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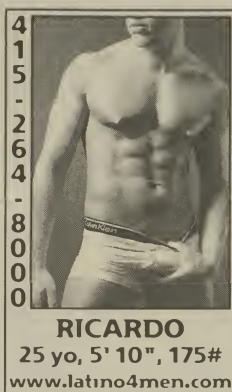
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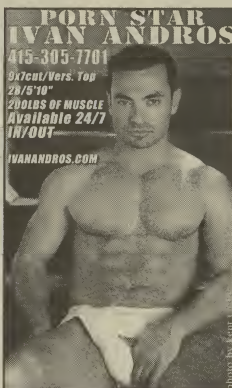
415-828-0748
Steele.com
Russian Rive



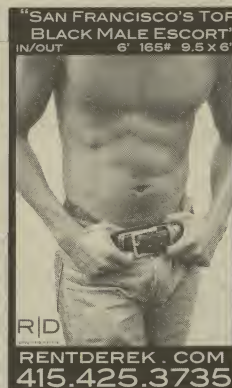
LATINO muscular
x-fine genuinely handsome
804-2152



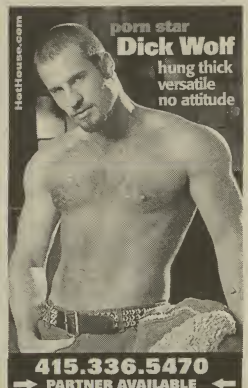
Aaron 6'/165/8"/
24yo Massage & Escort in & out
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28/8/10"
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hung thick versatile no attitude
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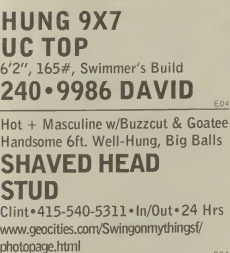
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SEEKING RELATIONSHIP

Medium Build Versatile Latin
40 yrs. 5'7"/155 HIV+ healthy, honest, sensitive looking 4 friend 25/45 yrs. versatile, slim body to medium, any race. You will be love, what you get!
☎ 71460

SEEKING ADVENTURE

Versatile Bondage Or SM Player
Caucasian, mid 30s, no facial/some body hair, muscular and beefy for Asian. Prefer like-minded: safe, intense and erotic BDSM in addition to or instead of vanilla. Your place. Discrete.
☎ 71473

Mature GWM Bottom 4 Black Men Top
Looking for well endowed Black men to plow my ass - Me = 50's, 125Lbs - 5'6 Goatee
☎ 71475

Truckers Serviced
In your truck or rest stop by bottom bear, 44, 5'9", 210, beard, hairy, HIV-. Any age 25-65. Very oral, greek passive, submissive. One or more at a time.
☎ 71472

White Ass Needs Fucked
I'm on my belly for you to mount, plow, 50/51"/185# shaved head - brown trim beard, tan line, muscular ass, any age/race.
☎ 71474

Very Good Looking Bottom Latino
In his 30's 150 lb or Gay top, handsome, clean, serious, healthy 25-45/y/o guys for friendship and fun. Any race and a big tool.
☎ 71470

Spank Your Butt
Hot, masculine top 38, 5'11" 175#, seeks well built bottom with nice ass for over the knee spanking, role playing and plowing your ass
☎ 71471

Onyx 10 inch Dick
Let's fuck onyx is waiting 10 inch dick thick in search of: horny, gorgeous guys
☎ 71465

Discreet, Sincere, Retired
Gentleman near downtown Oakland seeking similar men fr daytime play. I'm 50, 5'9", 180, balding, Black. All races welcome. Phone required. Serious only.
☎ 71462

Whip Mate Wanted
GWM, 60s, bondage lover seeks superson rack, whip/bd and oral feuds. Top, bottom or switch, HIV- and serious. Limits. My place in Delta (707) 374-0071 or (951) 963-5368
☎ 71469

Tall and Thin Top
Looking for hungry holes. SF and East Bay.
☎ 71464

ISO Stroking Buddy
Mature WM into uninhibited, extended jo and self-pleasuring seeks same for walking together (physical contact not necessary) in supercharged male energy. Toys, etc. Ok
☎ 71468

ISO Sex Partner Man to Man
To share erotic massage, jo, oral, porn. No drugs. Poppers and mild alcohol Ok.
☎ 71466

PARTING GLANCES

New Years Day @ Cafe Flor
I got up and offered you my table. You said Happy New Year! Perhaps I should have had another cup of coffee?
☎ 71467

FETISHES

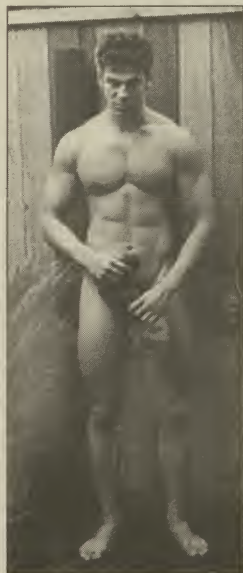
2005 Drag Queens Ravish Oohs
Me like Jaxx, et, Iso Drag-Queens 21-40 only for 69 all day, French-Greek-No drugs, just whoopee, black nylons, g-strings, black dress.
☎ 71463

Compassionate Cocksuckerissimo!
Having maximized your load(s) go on to A) licking sweat off balls B) Beating amazingly shit free ass C) Gulping piss - you'll want me back (and front!)
☎ 71456

Famous Catfood Hooked Cats ...
Just as the secret ingredient in my cocksucking will hook your meat so you don't want any other cocksucker 24/7!
☎ 71457

Why I Suck Straight Guys Only:
Gay guys all think they're world's best cocksuckers - usually I am. So show me your girlfriend's photo/get royally sucked off! (I'm cum addict)
☎ 71458

My Most Memorable Sex Ever
Out back/Steamworks sucking 9-inch when bzzzt bzzzt bzzzt three (3) spurts of hot creme de la creme!
☎ 71459



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CATEGORY

- Parting Glances ☐
Seeking Relationship ☐
Seeking Adventure ☐
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Couples ☐
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Headline, 30 characters maximum

Write the rest of your ad here, 30 words maximum

MAIL FORM TO: BAR Talk, Bay Area Reporter, 395 Ninth Street, San Francisco, CA 94103

You must use this form to submit ads. Deadline for ads is **TUESDAY at 5 PM**, for the following week's issue. New ads run for three consecutive weeks. You will be notified by mail with information on how to leave and retrieve messages from your mailbox ad. Print clearly. No ads will be accepted without valid address, telephone number and legible text. The Bay Area Reporter reserves the right to edit ads. **One ad per customer per week.**

Name _____ Daytime Telephone _____
Address _____ Evening Telephone _____
City _____ State _____ Zip _____

PEOPLE

MUSIC LOVER
SEEKS SAME!

GWM, professional, 54, HIV-, brn hair & eyes, 5'11" av build, Loves the symphony, singing and Sunday New York Times. ISO fellow music aficionado in his 30's or 40's, HIV-, attractive, upbeat attitude & playful wit! San Jose or San Francisco Bay Areas preferred.

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VIDEO PAYS \$1000

Hot men, ask for Chris
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E05

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E04

OLDER MEN WANTED

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E06

FACTORY VIDEO

You - Hot, 18-35, in shape. Like sex & showing off+ Making \$\$\$. Call now for an interview. Also looking for bears. Call us at 415-777-9070.

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E05

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SPUNKVIDEO.COM

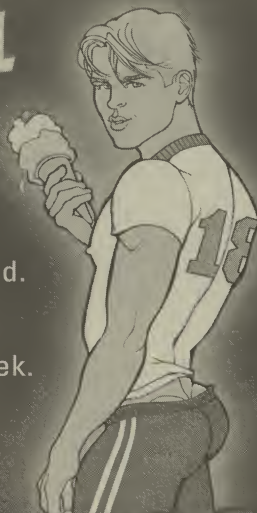
E06



XXX WEB

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